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Chaucer.

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English Readings for Schools

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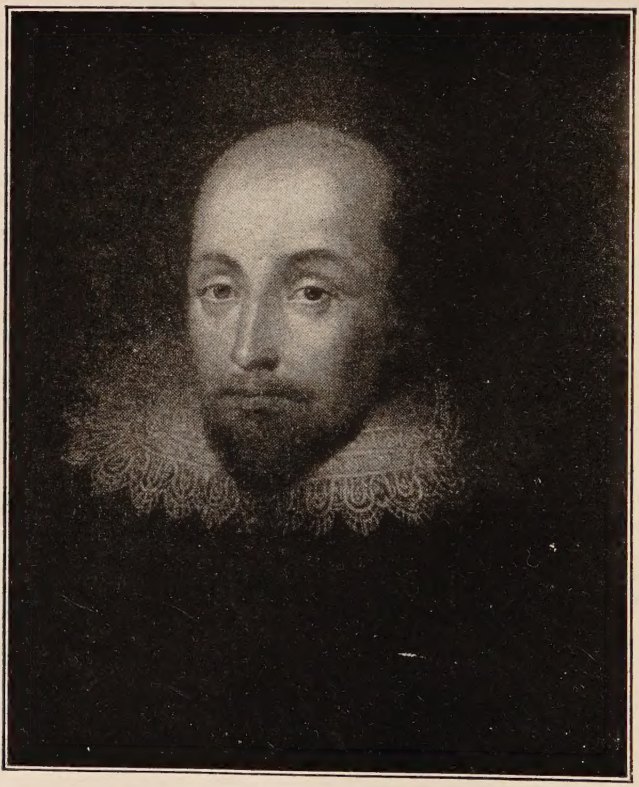

William Shakespeare
The Jansen portrait

SHAKESPEARE'S
MACBETH

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Shakespeare's Birthplace, 1769

INTRODUCTION

I

SHAKESPEARE'S LIFE AND WORKS

William Shakespeare—the son of John Shakespeare and Mary Arden his wife—was baptized at Stratford-on-Avon in Warwickshire, April 26, 1564. His father was a yeoman or farmer, and prosperous enough at one time to hold office as the head alderman and bailiff of his borough. Later in life, however, he fell into debt and was for a time financially embarrassed. Shakespeare probably attended the Stratford Grammar School, where he learned that amount of Latin which Ben Jonson afterwards described as "little". It was doubtless quite sufficient for the ready use which we find him making of it where necessary; though to a scholar it must have seemed hardly more than his Greek, which the same authority describes as "less" than his Latin. Much has been written as to the education of Shakespeare, but his works alone attest its quality and amount. Whatever the deficiencies in this respect of Stratford and Shakespeare's youth, he contrived to become a very accomplished man, although his learning must have come less through books than by that best of methods, the daily contact of "an experiencing nature" with men and their ways.

When Shakespeare was scarcely nineteen years of age he married Anne Hathaway, a woman of his own station in life, somewhat his senior, and a resident of the neighboring hamlet of Shottery. Three children were born to him; and it is clear that he went up to London because of the need of making a living for himself and his family. At what time he took this decided step we cannot say, nor can we tell just why he should have chosen the stage in preference to some other career. It has been thought by some that Shakespeare's taste for the drama was whetted while he was a boy at Stratford. His father, in his capacity as chief burgess of his town, received and approved more than one company of players; and it is impossible to believe that his son was not alive to their doings while in Stratford. In London Shakespeare is lost to our view for several years; but at last, in 1592, we hear of him definitely in a famous allusion of the dramatist, Robert Greene, who feared him as a rival, and wrote of him with jealousy. In the next year, however, another fellow-dramatist, Henry Chettle, spoke highly of Shakespeare, both as a man and as an actor, so that we may feel that his character and his abilities as a poet were soon appreciated in the quick and understanding age in which he was so happy to live.

When Shakespeare began to write plays the drama had already become a passion with the Elizabethan people. Not only did it flourish at court in the stately and graceful prose comedies of John Lyly and his poetical follower, George Peele, but the popular playhouses were already ringing with the fame of powerful tragedies

by Thomas Kyd and Christopher Marlowe. The former had already written *The Spanish Tragedy,* a tremendous drama of revenge, stiff and artificial according to our ideas, but remarkable as it was prodigiously effective and popular in its day and for long after. Marlowe, a greater genius, also attempted heroic and exaggerated subjects, telling in *Tamburlaine* the story of a shepherd who became a king and the conqueror of kings, and lusted after the empire of the world, in *The Jew of Malta,* of a merchant that sought for an unparalleled revenge, and in *Faustus,* of a scholar who thirsted after knowledge forbidden and accurst and who lost his soul in his unholy endeavor. Shakespeare learned of both of these, as he learned of lesser men; and, although we can not affirm with certainty the exact steps of his apprenticeship, we can see by a comparison of passages of his early work with plays of his fellow dramatists that Shakespeare took Lyly for his earliest model in comedy, and paid Marlowe the tribute of imitation in tragedy and historical drama.

In the year 1593 Shakespeare first appeared as an author in print, dedicating a poem of his called *Venus and Adonis* to the Earl of Southampton. From this time onward there are many mentions of Shakespeare. As a matter of fact, we know far more of him than we do of almost anyone similarly situated in life, and the evidence is of such a character that it would be accepted to-day in any court of record. Shakespeare was for many years a part owner or "sharer", as it was called, in a company of actors, variously known as Lord Strange's, Lord Chamberlain's, and the King's. This company acted at the

Theater, the first structure to be erected for theatrical purposes in London, and later at the Globe, Shakespeare's well-known playhouse on the Bankside across London bridge. Shakespeare was also associated with Richard Burbage, the greatest actor of his time, in another theater called the Blackfriars, frequently described as a private theater from the circumstance that it was within a room instead of constructed about an open courtyard. Moreover we know that Shakespeare was an actor as well as a writer and manager of plays; for his name occurs in two of the lists of players affixed to printed plays of Jonson, one of them a tragedy, the other a comedy.

A complete list of the plays of Shakespeare is given in the bibliography. Thirty-six of them were printed in the Folio of 1623, which was the first collected edition of his works. Nearly half of these had previously appeared in what is known as quarto form,—that is, in separate and individual plays,—and some of these plays were so popular that they went through a number of editions within his lifetime. It has often been a matter of wonder to those who have looked at the old editions of Shakespeare that they were so carelessly printed. But Shakespeare sold his plays to the theater and appears to have given little attention to them thereafter. Besides this, the theatrical companies tried to protect themselves against the publication of plays in their playing lists. Notwithstanding, more plays of Shakespeare were published within his lifetime than of any other dramatist of the age; and it may be affirmed that in a career extending over more than twenty years, Shakespeare enjoyed the

greatest success of all his fellows, and retired from the stage a short time prior to his death substantially a rich man.

The plays of Shakespeare are, roughly speaking, of three kinds: tragedies, comedies, and chronicle histories. This last group comprises Shakespeare's plays on the history of his own country, such as *King John, Richard III, Henry V,* and *Henry VIII.* Almost all of these chronicle plays were written within the reign of Elizabeth. Prior to this time, Shakespeare had written, however, both tragedies and comedies. Amongst his early comedies may be mentioned *The Two Gentlemen of Verona, The Comedy of Errors,* and *Love's Labour's Lost.* Two early tragedies are *Titus Andronicus* and *Romeo and Juliet,* both of which were revised later. The most notable comedies of Shakespeare's maturity are *The Merchant of Venice,* 1594, *Much Ado About Nothing, As You Like It,* and *Twelfth Night,* between 1598 and 1601; and *Measure for Measure* and *Troilus and Cressida* between 1603 and 1607. Towards the end of his life he wrote several beautiful plays known as "dramatic romances," *Cymbeline, The Tempest,* and *The Winter's Tale.* These range from 1608 to 1611. The greater tragedies of Shakespeare belong to the closing years of Elizabeth and the earlier years of King James: *Julius Cæsar, Hamlet, King Lear, Macbeth,* and *Coriolanus,* between 1601 and 1608, and a little later the fine play of *Antony and Cleopatra.*

Besides his dramatic works, Shakespeare wrote two narrative poems, the one on Venus and Adonis, and the

other on Lucrece. Both were very popular from the first. In 1609 Shakespeare's *Sonnets* were printed, some of them having been written certainly as early as 1598. One of the most charming features of Shakespeare's plays is the interspersed songs which were sung on the stage to good music. Whether in tragedy, comedy, or history, Shakespeare outdid all rivals and bettered whatever had been done before him. His originality consists very little in the invention of stories, characters, or situations. Indeed it has been said that, except for *Love's Labour's Lost,* he invented no plot, and the success of this one can scarcely be considered as more than indifferent. But Shakespeare possessed an originality of higher order than that which invents petty details and clever intriguing. For the most part Shakespeare sees the world quite nearly as it is, exaggerating nothing, omitting nothing; and yet he sees the actions of men and women always in the light of their dramatic possibilities and with a realization of their innate beauty and poetry. It was given to Shakespeare alone among writers to combine the greatest wisdom with the finest poetic instinct, to show that he knew men thoroughly, and likewise to see clearly what is most beautiful and most valuable in life.

We can imagine Shakespeare's days in London as busy ones; for he not only wrote plays but he managed them and acted in them as well. Although his work was written chiefly for the popular stage, plays of his were performed again and again at court, and he was prized for his talents both by Elizabeth and King James. We know very little of his daily habits and life. Quite

recently it has been discovered that he lived from about 1598 to 1604 with one Christopher Mountjoy, a wig-maker, at the corner of Silver and Monkwell Streets, in the parish of St. Olave, near to Cripplegate. There seems also reason to believe that he lived once in the parish of St. Helen's Bishopgate, and perhaps for a time on the Bank-side near to the theaters. Some pleasing stories have come down concerning his good fellowship with Ben Jonson and others at the Mermaid Tavern and elsewhere; but Shakespeare seems for the most part to have been an observant and unobtrusive man. He was more interested in seeing life than in exhibiting himself to the gaze of others, and the adjective "gentle", which Jonson bestowed upon him, admirably describes him.

It is now thought that Shakespeare retired to Stratford rather later than has usually been supposed. He bought a fine house for himself called New Place, but did not long survive his retirement. He died on April 23 (the traditional date of his birth), 1616. The stamp of industry is on Shakespeare's life; he could have had little time for roistering. He is known to have been a thrifty man, saving his money and taking care of his interests, even by lawsuits, if necessary. He appears to have returned to his home and family in Stratford frequently during his busy career in London, and likewise to have been much beloved and honored. Among his friends were many actors and playwrights; and no finer tribute of affection exists than that which Ben Jonson affixed to Shakespeare's Folio in 1623, a poem full of praise of him as a man and as an author. Shakespeare was too large minded to in-

clude petty details of his life in his works; but if we read his plays carefully, we can discover many of the traits that mark his real greatness. He was evidently a man of deep and wide experience in the world, of much kindness and charity towards other men, and imbued with a wealth of imagination and a humor which made him incapable of writing a dull page. In addition to this, he was a born dramatist and the very greatest of poets.

II

MACBETH

Macbeth is a tragedy: that is, a drama dealing with the deep and turbulent passions that lead to violence and crime and to the remorse and expiation that always follow. The roots of every tragedy must lie deep in the sub-soil of moral ideas. A tragedy can exist only in a clear perception of what is right and a certain discrimination between that and what is wrong; and every tragedy involves a conflict between these two things with the inevitable expiation and punishment, usually in death, of the wrong-doer. For example, in this *Tragedy of Macbeth* a conflict is involved between the universal law, expressed in the command, "Thou shalt do no murder," and the individual will of Macbeth. The law declares "Thou shalt not slay thy fellow man and thrive thereafter". Macbeth, in his mad infatuation to reach a crown dares to commit murder; but finds that barely to main-

tain that crown—to say nothing of thriving—he must wade ever deeper and deeper in crime. And in the end even crime will not save him. Macbeth has put his will against the law, and he goes down to destruction, the consequent victim of his own folly and wickedness.

From another point of view *Macbeth* is an historical play; that is, a drama based on events supposed at one time actually to have occurred, in this case in the history of Scotland. The people of Shakespeare's time drew no such nice distinctions as we between the facts and the fables of history. Englishmen invented out of the scraps of tradition a complete and circumstantial account of the founding of Britain by the Trojan-Roman Brutus. To this early mythical British history belongs, for example, Shakespeare's story of *King Lear*. Welshmen and others enlarged out of similar bits of tradition the tales of Arthur and his Round Table. And Scottish history, too, soon gathered its myths and legends, often better told than truthful, at the hands of such chroniclers as John Fordun and Hector Boece whose *Scotorum Historiæ* ("History of Scotland") appeared in print in 1526. Boece was translated into the Scottish dialect by John Bellenden in 1641, his King Maccabæus becoming Macbeth. It was from these earlier sources that the story was derived by Ralph Holinshed for his famous *Chronicles of England, Scotland, and Ireland,* first published in 1577, and enlarged ten years later; and it was the latter edition of Holinshed's *Chronicles* that was Shakespeare's immediate source for the material of this tragedy and for most of his English histories besides.

"The historic time embraced by *The Tragedy of Macbeth*", we learn by authority, "begins in 1040, when Duncan was slain, and ends with Macbeth's defeat by Siward on July 27, 1054. The historic Macbeth, however, escaped from the battle, and was killed in August, 1057".[1]

When a dramatist takes historical material or that represented by any ordinary sequence of events, he must at once select, discard and adjust that material to the needs of his purpose. A drama is a picture of human life in action. It is plain that it cannot reproduce that picture exactly as all occurred. There is much that is unimportant and impertinent to the story. Moreover the events of years must be reduced to a "two hours traffic of our stage" and the quick succession of a score of scenes. For example, according to Holinshed, "Macbeth, after the departure of Duncan's sons . . . set his whole intention to maintain justice and to punish all enormities and abuses which had chanced through the feeble and slothful administration of Duncan"; and this good rule of Macbeth extended over ten years. This, like the escape of Macbeth from the sword of Macduff and his death three years later, is true enough to the accidents of life; it was impossible to the logic of the drama: hence the condensation of the action into a period at most of two months and the vital and necessary departure from "history" that converts Macbeth's fall into the immediate and logical consequence of his crime. That we may see how closely Shakespeare followed at times his original, take the fol-

[1] Boswell-Stone *Shakespeare's Holinshed*, 1896, p. 18.

lowing passage in which the first meeting of the witches with Macbeth and Banquo is described:

Shortly after happened a strange and uncouth wonder, which afterward was the cause of much trouble in the realm of Scotland, as you shall after hear. It fortuned as Macbeth and Banquo journeyed towards Forres, where the king then lay, they went sporting by the way together without other company, save only themselves, passing through the woods and fields, when suddenly in the midst of a land, there met them three women in strange and wild apparel, resembling creatures of elder world, whom when they attentively beheld, wondering much at the sight, the first of them spoke and said: "All hail, Macbeth, thane of Glamis!" (for he had lately entered into that dignity and office by the death of his father Sinell). The second of them said: "Hail, Macbeth, thane of Cawdor!" But the third said: "All hail, Macbeth, that hereafter shalt be king of Scotland!"

Then Banquo: "What manner of women", saith he, "are you, that seem so little favorable unto me, whereas to my fellow here, besides high offices, you assign also the kingdom, appointing forth nothing for me at all?" "Yes" (saith the first of them) we promise greater benefits unto you, than unto him, for he shall reign indeed but with an unlucky end: neither shall he leave any issue behind him to succeed in his place, where contrarily you indeed shall not reign at all, but of you those shall be born which shall govern the Scottish kingdom by long order of continual descent." Herewith the foresaid women vanished immediately out of their sight. This was reputed at first but some vain fantastical illusion by Macbeth and Banquo, insomuch that Banquo would call Macbeth in jest, king of Scotland; and Macbeth again would call him in sport likewise, the father of many kings. But afterwards the common opinion was, that these women were either the weird sisters, that is (as you would say) the goddesses of destiny, or else some nymphs or fairies, endowed with knowledge of prophecy by their necromantical science, because everything came to pass as they had spoken. For shortly after, the thane of Cawdor being condemned at Forres of treason against the king committed, his lands, livings, and offices were given of the king's liberality to Macbeth.

Equally close is Shakespeare's following of Holinshed in such a scene, for example, as that (Act IV, Sc. iii) in which Macduff meets Malcolm in England, wherein the attitudes of both men are closely followed and even the feigned arguments of Malcolm, as to his incontinence, his avarice and faithlessness, are reproduced with fidelity:

Macduff was already escaped out of danger, and gotten into England unto Malcolm Cammore, to try what purchase he might make by means of his support to revenge the slaughter so cruelly executed on his wife, his children, and other friends. At his coming unto Malcolm, he declared into what great misery the estate of Scotland was brought, by the detestable cruelities exercised by the tyrant Macbeth, having committed many horrible slaughters and murders, both as well of the nobles as commons, for the which he was hated right mortally of all his liege people, desiring nothing more than to be delivered of that intolerable and most heavy yoke of thraldom, which they sustained at such a caitif's hands.

Malcolm hearing Macduff's words, which he uttered in very lamentable sort, for mere compassion and very ruth that pierced his sorrowful heart, bewailing the miserable state of his country, he fetched a deep sigh; which Macduff perceiving, began to fall most earnestly in hand with him, to enterprise the delivering of the Scottish people out of the hands of so cruel and bloody a tyrant, as Macbeth by too many plain experiments did show himself to be: which was an easy matter for him to bring to pass, considering not only the good title he had, but also the earnest desire of the people to have some occasion ministered, whereby they might be revenged of those notable injuries, which they daily sustained by the outrageous cruelty of Macbeth's misgovernance. Though Malcolm was very sorrowful for the oppression of his countrymen the Scots, in manner as Macduff had declared; yet doubting whether he were come as one that meant unfeignedly as he spoke, or else as sent from Macbeth to betray him, he thought to have some further trial, and thereupon dissembling his mind at the first, he answered as follows:

"I am truly sorry for the misery chanced to my country of Scotland, but though I have never so great affection to relieve

the same, yet by reason of certain incurable vices, which reign in me, I am nothing meet thereto. First, such immoderate lust and voluptuous sensuality (the abominable fountain of all vices) follows me, that if I were made king of Scots, I . . . . should be more importable unto you than the bloody tyranny of Macbeth now is."

Hereunto Macduff answered: "This surely is a very evil fault, for many noble princes and kings have lost both lives and kingdoms for the same; nevertheless there are women enough in Scotland, and therefore follow my counsel. Make thyself king, and I shall convey the matter so wisely, that thou shalt be so satisfied at thy pleasure in such secret wise, that no man shall be aware thereof."

Then said Malcolm, "I am also the most avaricious creature on the earth, so that if I were king, I should seek so many ways to get lands and goods, that I would slay the most part of all the nobles of Scotland by surmised accusations, to the end I might enjoy their lands, goods, and possessions." . . . . .

Macduff to this made answer, how it was a far worse fault than the other; "for avarice is the root of all mischief, and for that crime the most part of our kings have been slain and brought to their final end. Yet notwithstanding follow my counsel, and take upon thee the crown. There is gold and riches enough in Scotland to satisfy thy greedy desire." Then said Malcolm again, "I am furthermore inclined to dissimulation, telling of leasings, and all other kinds of deceit, so that I naturally rejoice in nothing so much, as to betray and deceive such as put any trust or confidence in my words. Then since there is nothing that more becometh a prince than constancy, virtue, truth, and justice, with the other laudable fellowship of those fair and noble virtues which are comprehended only in soothfastness, and that lying utterly overthroweth the same; you see how unable I am to govern any province or region: and therefore since you have remedies to cloak and hide all the rest of my other vices, I pray you find shift to cloak this vice amongst the residue."

Then said Macduff: "This yet is the worst of all, and there I leave thee, and therefore say: Oh you unhappy and miserable Scotchman, which are thus scourged with so many and sundry calamities, each one above other! You have one cursed and

wicked tyrant that now reigneth over you, without any right or title, oppressing you with his most bloody cruelty. This other that hath the right to the crown, is so replete with the inconstant behavior and manifest vices of Englishmen, that he is nothing worthy to enjoy it, for by his own confession he is not only avaricious, and given to unsatiable lust, but so false a traitor withal, that no trust is to be had unto any word he speaketh. Adieu Scotland, for now I account myself a banished man forever, without comfort or consolation:" and with those words the brakish tears trickled down his cheeks very abundantly.

At the last, when he was ready to depart, Malcolm took him by the sleeve, and said: "Be of good comfort Macduff, for I have none of these vices before remembered, but have jested with thee in this manner, only to prove thy mind: for diverse times heretofore hath Macbeth sought by this manner of means to bring me into his hands, but the more slow I have showed myself to condescend to thy motion and request, the more diligence shall I use in accomplishing the same." Incontinently hereupon they embraced each other, and promising to be faithful the one to the other, they fell in consultation how they might best provide for all their business, to bring the same to good effect.

Shakespeare did not find his source for the particulars of the murder of Duncan in Holinshed's account of that crime; for the historian tells only that "Macbeth slew the king at Enurnes . . . in the sixth year of his reign." But turning back a score of pages the eye of the dramatist caught the picturesque details of the murder of King Duff by Donwald, and he transferred them faithfully to his story of Macbeth. The dramatic parallels here are "Duncan's presence as a guest in Macbeth's castle; the part taken by Lady Macbeth in urging and planning the murder; the drunken sleep of Duncan's chamberlains on the night of the murder; Macbeth's precautionary slaughter of the chamberlains; and the suspicion caused

by the over-acted horror when the murder was discovered."[1] For example,

> At length, having talked with them a long time, he got him into his privy chamber, only with two of his chamberlains, who having brought him to bed, came forth again, and then fell to banqueting with Donwald and his wife, who had prepared divers delicate dishes, and sundry sorts of drinks for their rare supper or collation, whereat they sat up so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asleep they were so fast, that a man might have removed the chamber over them, sooner than to have awakened them out of their drunken sleep.
>
> Then Donwald, though he abhorred the act greatly in heart, yet through instigation of his wife he called four of his servants unto him and they entered the chamber (in which the king lay) a little before cock's crow, where they secretly cut his throat as he lay sleeping, without any bustling at all. . . . .
>
> Donwald, about the time that the murder was in doing, got him amongst them that kept the watch, and so continued in company with them all the rest of the night. But in the morning when the noise was raised in the king's chamber how the king was slain, his body conveyed away, and the bed all bewrayed with blood; he with the watch ran thither, as though he had known nothing of the matter, and breaking into the chamber, and finding cakes of blood in the bed, and on the floor about the side of it, he forthwith slew the chamberlains, as guilty of that heinous murder.
>
> Finally, such was his over earnest diligence in the severe inquisition and trial of the offenders herein, that some of the lords began to dislike the matter and to smell forth shrewd tokens, that he should not be altogether clear himself.

On the other hand Shakespeare's changes and additions were many. Among the more important are the suppression of Banquo's knowledge and connivance in the

[1] *Ibid.*, 29.

murder of Duncan, and the representation of him as strenuously resisting the "cursèd thoughts" that lured Macbeth to crime. The consultations between Macbeth and his wife, the soliloquies, the startling contrast and dramatic relief of the knocking at the gate, the ghastly apparition of the murdered Banquo, the second interview of Macbeth with the witches, and the terrible sleep-walking scene of Lady Macbeth—these things are wholly Shakespeare's; and how far they make *Macbeth* the supreme tragedy that it is, needs little word of comment. For his lore in the popular beliefs of the time in witchcraft, Shakespeare added to the suggestions contained in Holinshed many examples and illustrations which such a work as Reginald Scott's *Discovery of Witchcraft,* 1586, could furnish him; and a wealth of traditional oral folk-lore must have lain open to him besides, which is closed to the laborious commentator of to-day.

In nothing are we so prone to misapprehension as in our judgment concerning the relations of a great work of art to its sources. Shakespeare's use of material for his plays is always honest and as natural as the absorption of the elements of the soil, the sun's rays and the air by plants in their normal growth. Shakespeare's finished product, when all things are said, bears much the relation to his sources that a completed statue bears to the block of marble out of which it has been hewn. It is of the same material to be sure; but with that we have said all. The wisdom, the grace, the design that raises the block from a bit of mere material to a thing of beauty and of a significance worthy a loving study and an abiding esteem

—all this is the work of the artist, who lives not for his tale but for the manner of his telling it and for the larger truths and meanings which he unfolds by his artistry.

The precise date of the first acting of an Elizabethan play is often a difficult thing to determine from the insufficiency of records or the loss of evidence which may once have existed. In the case of *Macbeth,* we have no separate and quarto edition of the play published, as were about half of Shakespeare's dramas, in his lifetime. The first appearance of *Macbeth* in print is in the Folio of 1623, the first collected edition of Shakespeare. In the want of evidence such as this the date of the writing of a play is frequently determined by allusion to it in works of the time, by allusion to events, the dates of which are known, in the play itself, and by the character of the known style, diction, and versification of the poet at a given period. Thus a certain Dr. Forman, who kept a diary in which he noted, among other things, the plays that he attended, related the plot of *Macbeth* with a statement that he had seen it at the Globe (Shakespeare's well known theater), the 20th of April, 1610. On the other hand, when Macbeth meets the witches for the last time and the apparitions of his successors appear, the allusion (IV, i, 121) to some

> That two-fold balls and triple scepters carry,

points to a date subsequent to the union of the crowns of England and Scotland under King James in 1603; and the interpolated lines (IV, iii, 140-159) respecting the royal touching for king's evil could also only have been written

at a date subsequent to that event. The style and diction of *Macbeth* exhibit Shakespeare to us in the poetic wealth of his maturity. *Macbeth* is generally conceded to hold a place among the later tragedies of Shakespeare, following *Hamlet, Othello,* and *King Lear,* and immediately preceding *Antony and Cleopatra* and *Coriolanus.* For the date of the writing of *Macbeth,* 1605 or 1606 cannot be far wrong.

The tragedy of *Macbeth* is short and its action remarkably direct and concentrated. Moreover there are scenes and parts of scenes, especially in the portions dealing with the incantations of the witches which seem lugged in and out of place, and in quality below the poetry and the matter of what immediately surrounds them. Towards the end of the eighteenth century a manuscript play entitled *The Witch* was discovered, the work of Thomas Middleton, a playwright contemporary with Shakespeare. The actual date of *The Witch* has proved undiscoverable, but many passages in it that deal, like *Macbeth,* with the incantations and other doings of witches, parallel, at times to the word, the parts of *Macbeth* alluded to above as inferior. The better opinion as to this matter seems to be this: That the text of *Macbeth* as we have it is a version, perhaps cut down from a longer original and interpolated in the scenes of the witches with matter derived directly from Middleton's comedy, *The Witch.*[1] Hecate, for example, is quite unnecessary to the conduct of the plot. The cutting out of

[1] For a fuller discussion of this matter, see the *Notes and Comment* of this edition.

this incongruous goddess of ancient days from her association with the three weird sisters adds dignity to these strange figures and makes for the coherence of the drama. Yet it is not to be denied that the incongruity of the classical Hecate, as queen of these northern hags of supernatural evil, is wholly in keeping with the preposterous confusion of ideas prevalent among popular beliefs about witchcraft in Shakespeare's day.

In reading an old play it is important always to keep in mind that it was written to be acted. A certain visualization—or realizing to the mind's eye—of the scene, the appearance of the personages, the nature of their action—what the actors call "the stage business"—and the rhetorical value and emphasis of the lines, all of these things are essential to the understanding of a Shakespearean play. It will be worth the student's while to pause after reading the *dramatis personæ* and think of the dress, the armor, the bearing of each character, to realize his surroundings, to appreciate even the look of a character as he speaks a certain passage. Shakespeare, if we listen to him, is often very helpful in these things. Famous is the passage (Act I, Sc. vi) describing the "pleasant seat" of Macbeth's castle which

> This guest of summer
> The temple haunting martlet does approve
> By his loved masonry.

When Macbeth stares in terror at the ghost of Banquo seated at the feast, Lady Macbeth cries

> Shame itself!
> Why do you make such faces? When all's done
> You look but on a stool.

And when, in the midst of Macbeth's ponderings on the impossibility of harm coming towards him because of the prophecies of the witches, word of the approach of his enemies is brought him, Shakespeare indicates the pallor of the terrified servant's face in Macbeth's words:

> Thou cream-faced loon!
> Where got'st thou that goose look?
> Death to thy soul! those linen cheeks of thine
> . . . . . .
> Are counsellors of fear.

The Elizabethan stage was not ours; and the chief difference was this: our stage presents a picture in a frame, the Elizabethan was primarily a platform for declamation. As such it jutted far out into the yard of a structure which was sometimes circular or octagonal and was covered with a roof only in part. Recognized divisions of the Elizabethan stage were the outer stage, the inner stage, and the gallery or balcony. The outer stage was the front part, and it was separated from the inner stage by a curtain run with rings on a rod. Whether this curtain was stretched between two pillars that supported the roof over the stage or depended from the balcony further back has been a mooted question among experts. The former arrangement has obvious advantages in dividing the stage more equally and allowing a larger space and a better lighting to the inner stage. The gallery probably ran the whole width of the stage at its back, and was obviously employed for a parapet or other place of vantage. It does not appear to have been needed as *Macbeth* was staged.

An important question about the old theater is whether scenery was used or not. The regular perspective effect of the modern stage by means of a back scene and flies to match, was not known to these early times; but it is defiant to many established evidences to deny the existence on the Elizabethan stage of painted clothes, curtains, and properties that did service to create illusion of scene. Whether properties such as these were confined to the inner stage is another matter on which there is divergence of opinion. But most agree that a Shakespearean play was given more or less continuously, the curtain closed or drawn according to the exigencies of the scene and that the heavier pieces of property were so placed as to fall behind the curtain when the demand of the play required their removal or replacing on the stage. Well may we believe that an age content

> with three rusty swords,
> And help of some few foot-and-half-foot words,
> (To fight out) York and Lancaster's long jars;
> And in the tiring house bring wounds to scars;

may have been equally complaisant towards a simplicity of staging which to us would be intolerable. Strangest of the differences between this old time and ours must have been the circumstance that all the women's parts were acted by young boys. The actress was unknown on the popular stage in England until after the Restoration of King Charles.

To the understanding of the works of Shakespeare we must bring what knowledge we may. One reason for the wide and continued appeal of his dramas is to be

found in the many points at which they touch the realities of life as in the many others in which they stir the ideality that is equally the inheritance of those that speak the poet's tongue. It is important for the student to know that Shakespeare spoke the language of his day, that his was no mere literary tongue caught from the manner of books. The English language has grown and changed since his time, so that in reading him carelessly we often substitute a meaning of our own for the one unmistakable significance that his words had to those who heard them for the first time uttered on the stage. Care and study yield a clearer sense and nowhere may study be more fruitfully bestowed. When the young reader of this book becomes older and sees the world with wiser and alas! sadder eyes, may he return to the reading of this as of others of the world's great tragedies with a fuller understanding and appreciation for the study he gave it years ago.

DESCRIPTIVE BIBLIOGRAPHY

(Prepared by Professor F. E. Pierce of Yale)

There are several convenient handbooks on Shakespeare, among which may be mentioned:

An Introduction to Shakespeare, by MacCracken, Pierce, and Durham. (Macmillan Co., New York, 1910.)

Shakspere, by Edward Dowden. (American Book Co., New York.)
A simple, compact, and readable book. It should be used in connection with a more modern work, as recent research has changed our ideas of Elizabethan theaters somewhat since the book was written.

Life of Shakespeare, by Sidney Lee. (Macmillan Co., New York, 1909.) The latest life of Shakespeare printed.

Shakespeare, Life and Works, by Furnivall and Munro. (Cassell and Co., New York, 1908.)
Not especially adapted for the use of young students, but full of valuable material in a condensed form.

Cartae Shakespeareanae, by D. H. Lambert. (George Bell and Sons, London, 1904.)
A series of reprints of the original documents on which our knowledge of Shakespeare is based.

Shakespeare's London, by H. T. Stephenson. (Henry Holt and Co., New York.)
An account of Elizabethan London, with numerous valuable illustrations.

Shakspere and his Predecessors, by F. S. Boas. (Chas. Scribner's Sons, New York, 1896.)

Among the best editions of Shakespeare's works in one volume are:

The Cambridge Edition, edited by Professor W. A. Neilson. (Houghton Mifflin Co., Boston, 1908.)

The Globe Edition. (Macmillan Co., New York, 1897.)

The plays assigned by modern scholarship wholly or in part to Shakespeare are thirty-seven in number. Sixteen of them were published separately during the poet's life, and the others were not printed until after his death. In 1623 thirty-six of the above plays (all except *Pericles*) were collected by the friends and fellow actors of the dead poet and published together in the First Folio. *Pericles* was added in the Third Folio in 1664. These thirty-seven plays, loosely classified, comprise the following:

I. EARLY PLAYS BEFORE SHAKESPEARE HAD REACHED HIS FULL POWER

King Henry VI, Parts I, II, III.
A series of historical events, unfolding the gradual decline of English power and the growth of civil war under a weak king.

Titus Andronicus.
A powerful but brutal play, unlike any of Shakespeare's later work.

Love's Labour's Lost.
A picture in brilliant dialogue of the lighter side of court life.

The Comedy of Errors.
A farcical comedy, depending on mistaken identity of twins.

The Two Gentlemen of Verona.
A romantic comedy, dealing with the disguises and adventures of lovers.

A Midsummer Night's Dream.
A love story and fairy tale combined.

Romeo and Juliet.
A tragedy of love, in which the hero and heroine become victims of an ancient feud between their families.

Richard II.

Richard III.

King John.

Three historical dramas, each dealing with the struggles and downfall of an English king.

II. THE PERIOD OF GREAT HISTORIES AND COMEDIES

The Merchant of Venice.

The story of two young lovers who are brought together by the devotion of a faithful friend, and who in turn save this friend from the revenge of Shylock the Jew.

The Taming of the Shrew.

An ingenious farcical comedy, in which a shrewish wife is tamed into gentleness.

King Henry IV, Parts I and II.

Stately pictures of English civil wars, interspersed with the delightful comedy of Falstaff and his companions.

King Henry V.

A picture of the English conquests in France, centering around Henry V as a national hero.

Merry Wives of Windsor.

A laughable series of practical jokes played on Falstaff.

Much Ado About Nothing.

As You Like It.

Twelfth Night.

Three romantic comedies of the highest rank. *Much Ado* combines the delightful wit-combats of Beatrice and Benedict with the touching story of a lady unjustly accused but finally cleared. *As You Like It* is a picture of pastoral life far from the world's uproar in the forest of Arden. *Twelfth Night* traces the fortunes of a shipwrecked heroine who by unselfish devotion wins a noble lover.

All's Well That Ends Well.

Troilus and Cressida.

Measure for Measure.

Three bitter, sarcastic comedies, revealing the baser aspects of human nature.

III. THE PERIOD OF GREAT TRAGEDIES

Julius Cæsar.
A picture of the national upheaval connected with the death of Cæsar. Its central figure is the noble but misguided patriot Brutus.

Hamlet.
One of the most thoughtful and poetical of dramas, centering around the story of a son called to avenge a murdered father.

Othello.
The tragedy of a noble but passionate man who becomes the dupe of a villain, and through mistaken jealousy murders his innocent bride.

King Lear.
The tragedy of ingratitude. King Lear gives all his lands to his two eldest daughters, but their cruelty leads to his death and that of his one faithful child Cordelia.

Macbeth.
A terrible picture of the retribution which follows ambition and murder. Macbeth assassinates his predecessor to become king, but is overthrown and dies miserably in the hour of defeat.

Antony and Cleopatra.
The tragedy of a great soldier who sacrifices an empire for love of a fascinating but wicked woman.

Timon of Athens.
The tragedy of a noble Athenian who ruins himself by unwise generosity.

Coriolanus.
The tragedy of a noble Roman whose brave but unreasonably haughty spirit makes him the enemy and desolator of his country.

IV. ROMANTIC TALES OF SHAKESPEARE'S LATER YEARS

Pericles.
The adventures of a family who are long separated and finally united.

Cymbeline.

A Winter's Tale.

Two stories of mistaken jealousy, with frequent threats of disaster but with a happy ending. *Cymbeline* is a story of ancient Britain; the scene of the *Winter's Tale* is laid in Sicily and Bohemia.

The Tempest.

The story of an exiled duke on an enchanted island. Here he brings his enemies within his power and is restored to his dukedom.

King Henry VIII.

A series of picturesque events in the life of King Henry and Cardinal Wolsey.

Shakespeare's non-dramatic works include:

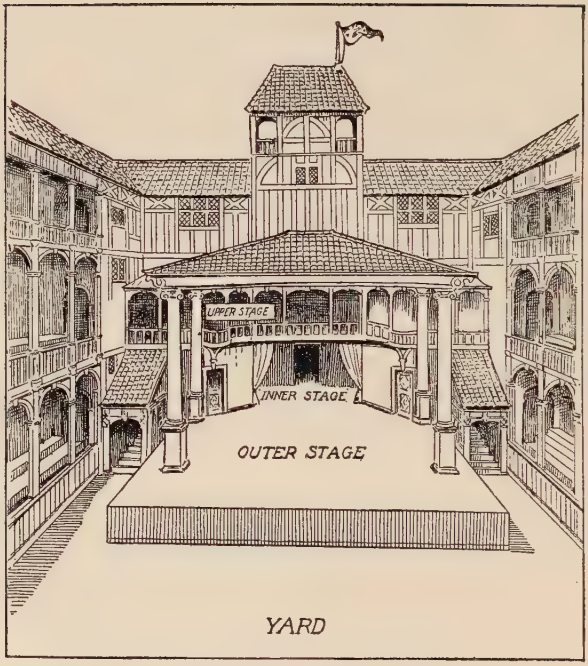
Venus and Adonis (1593).

The Rape of Lucrece (1594).

Sonnets (1609).

The Passionate Pilgrim (1599).

A collection of short poems, containing a few by Shakespeare.



Interior of Fortune Theater

THE
TRAGEDY OF MACBETH

DRAMATIS PERSONÆ.

DUNCAN, *king of Scotland.*
MALCOLM, } *his sons.*
DONALBAIN, }
MACBETH, } *generals of the King's army.*
BANQUO, }
MACDUFF, }
LENNOX, }
ROSS, } *noblemen of Scotland.*
MENTEITH, }
ANGUS, }
CAITHNESS, }
FLEANCE, *son to Banquo.*
SIWARD, *earl of Northumberland, general of the English forces.*
Young SIWARD, *his son.*
SEYTON, *an officer attending on Macbeth.*
Boy, *son to Macduff.*
An English Doctor.
A Scotch Doctor.
A Sergeant.
A Porter.
An Old Man.

Lady MACBETH.
Lady MACDUFF.
Gentlewoman attending on Lady Macbeth.

HECATE.
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers,
Attendants, and Messengers.

SCENE: *Scotland; England.*

The Tragedy of Macbeth

ACT FIRST

Scene I

A heath.

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again?
In thunder, lightning, or in rain?
Sec. Witch. When the hurlyburly's done,
When the battle's lost and won.
Third Witch. That will be ere the set of sun.
First Witch. Where the place?
Sec. Witch. Upon the heath.
Third Witch. There to meet with Macbeth.
First Witch. I come, Graymalkin.
Sec. Witch. Paddock calls:
Anon!
All. Fair is foul, and foul is fair 10
Hover through the fog and filthy air. [*Exeunt.*

Scene II

A camp near Forres.

Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, *with Attendants, meeting a bleeding Sergeant.*

Dun. What bloody man is that. He can report,
As seemeth by his plight, of the revolt
The newest state.
Mal. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.
Ser. Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that 10
The multiplying villanies of nature
Do swarm upon him—from the Western Isles
Of kerns and gallowglasses is supplied;
And Fortune, on his damnéd quarrel smiling,
Showed like a rebel's wench. But all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valor's minion carvéd out his passage
Till he faced the slave. 20

Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to the chaps,
And fixed his head upon our battlements.

Dun. O valiant cousin! worthy gentleman!

Ser. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seemed to come
Discomfort swells. Mark, King of Scotland, mark:
No sooner justice had, with valor armed,
Compelled these skipping kerns to trust their heels, 30
But the Norweyan lord, surveying vantage,
With furbished arms and new supplies of men
Began a fresh assault.

Dun. Dismayed not this
Our captains, Macbeth and Banquo?

Ser. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks; so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha, 40
I cannot tell—
But I am faint; my gashes cry for help.

Dun. So well thy words become thee as thy wounds;
They smack of honor both. Go get him surgeons.
[*Exit Sergeant, attended.*

Enter ROSS *and* ANGUS.

Who comes here?

Mal. The worthy thane of Ross.

Len. What a haste looks through his eyes! So should he look
That seems to speak things strange.

Ross. God save the king!

Dun. Whence camest thou, worthy thane?

Ross. From Fife, great king;
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself 50
With terrible numbers,
Assisted by that most disloyal traitor,
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapped in proof,
Confronted him with self-comparisons,
Point against point, rebellious arm 'gainst arm,
Curbing his lavish spirit; and, to conclude,
The victory fell on us.

Dun. Great happiness!

Ross. That now
Sweno, the Norway's king, craves composition;
Nor would we deign him burial of his men 60
Till he disbursed, at Saint Colme's Inch,
Ten thousand dollars to our general use.

Dun. No more that thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Dun. What he hath lost, noble Macbeth hath won.

[*Exeunt.*

SCENE III

A heath near Forres.

Thunder. Enter the three WITCHES.

First Witch. Where hast thou been, sister?
Sec. Witch. Killing swine.
Third Witch. Sister, where thou?
First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd. "Give me," quoth I.
"Aroint thee, witch!" the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger;
But in a sieve I 'll thither sail,
And, like a rat without a tail,
I 'll do, I' ll do, and I 'll do. 10
Sec. Witch. I 'll give thee a wind.
First Witch. Thou 'rt kind.
Third Witch. And I another.
First Witch. I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I'll drain him dry as hay.
Sleep shall neither night nor day
Hang upon his pent-house lid; 20
He shall live a man forbid.

Weary se'nnights nine times nine
Shall he dwindle, peak, and pine.
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

Sec. Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
Wrecked as homeward he did come. [*Drum within.*

Third Witch. A drum, a drum! 30
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! the charm's wound up.

Enter Macbeth *and* Banquo.

Macb. So foul and fair a day I have not seen.

Ban. How far it's called to Forres? What are these
So withered, and so wild in their attire, 40
That look not like the inhabitants o' the earth,
And yet are on 't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

Macb. Speak, if you can. What are you?

First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Sec. Witch. All hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, that shalt be king hereafter! 50

Ban. Good sir, why do you start, and seem to fear
Things that do sound so fair? I' the name of truth,
[*To the Witches.*]
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal; to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear 60
Your favors nor your hate.

First Witch. Hail!

Sec. Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater.

Sec. Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

Macb. Stay, you imperfect speakers, tell me more. 70
By Sinel's death I know I am thane of Glamis;

But how of Cawdor? The thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.
[*Witches vanish.*

Ban. The earth hath bubbles as the water has,
And these are of them: whither are they vanished? 80

Macb. Into the air, and what seemed corporal melted
As breath into the wind. Would they had stayed!

Ban. Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

Macb. Your children shall be kings.

Ban. You shall be king.

Macb. And thane of Cawdor too: went it not so?

Ban. To the selfsame tune and words. Who's here?

Enter Ross *and* Angus.

Ross. The king hath happily received, Macbeth,
The news of thy success; and when he reads 90
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his. Silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,

Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail
Came post with post, and every one did bear
Thy praises in his kingdom's great defence
And poured them down before him.

Ang. We are sent 100
To give thee, from our royal master, thanks;
Only to herald thee into his sight,
Not pay thee.

Ross. And for an earnest of a greater honor,
He bade me, from him, call thee thane of Cawdor
In which addition, hail, most worthy thane!
For it is thine.

Ban. [*Aside*] What, can the devil speak true?

Macb. The thane of Cawdor lives; why do you dress me
In borrow'd robes?

Ang. Who was the thane lives yet
But under heavy judgment bears that life 110
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labored in his country's wreck, I know not;
But treasons capital, confessed and proved,
Have overthrown him.

Macb. [*Aside*] Glamis, and thane of Cawdor:
The greatest is behind. [*To Ross and Angus.*]
Thanks for your pains.
[*To Ban.*] Do you not hope your children shall be kings,

When those that gave the thane of Cawdor to me
Promised no less to them?

Ban. That, trusted home, 120
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.
Cousins, a word, I pray you.

Macb. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.
[*Aside*] This supernatural soliciting 130
Cannot be ill; cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function 140
Is smothered in surmise, and nothing is
But what is not.

Ban. Look, how our partner's rapt.

Macb. [*Aside*] If chance will have me king, why, chance may crown me,
Without my stir.

Ban. New honors come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.
Macb. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.
Ban. Worthy Macbeth, we stay upon your leisure.
Macb. Give me your favor; my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are registered where every day I turn 151
The leaf to read them. Let us toward the king.
Think upon what hath chanced and at more time,
The interim having weighed it, let us speak
Our free hearts each to other.
Ban. Very gladly.
Macb. Till then, enough. Come, friends. [*Exeunt.*

SCENE IV

A camp near Forres.

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and Attendants.*

Dun. Is execution done on Cawdor? Are not
Those in commission yet returned?
Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report

That very frankly he confessed his treasons,
Implored your highness' pardon and set forth
A deep repentance. Nothing in his life
Became him like the leaving it. He died
As one that had been studied in his death,
To throw away the dearest thing he owed 10
As 't were a careless trifle.

Dun. There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.

Enter Macbeth, Banquo, Ross, *and* Angus.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say, 20
More is thy due than more than all can pay.

Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants,
Which do but what they should, by doing everything
Safe toward your love and honor.

Dun. Welcome hither:
I have begun to plant thee, and will labor
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known 30
No less to have done so, let me infold thee
And hold thee to my heart.

Ban. There if I grow,
The harvest is your own.

Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honor must
Not unaccompanied invest him only, 40
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

Macb. The rest is labor, which is not used for you.
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

Dun. My worthy Cawdor!

Macb. [*Aside*] The Prince of Cumberland! that is a step
On which I must fall down or else o'erleap
For in my way it lies. Stars, hide your fires; 50
Let not light see my black and deep desires;

The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*

Dun. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome;
It is a peerless kinsman. [*Flourish. Exeunt.*

Scene V

Inverness. Macbeth's castle.

Enter Lady Macbeth, *alone, with a letter.*

Lady M. [*Reads*] "They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor'; by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee.

Lay it to thy heart, and farewell."
Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without 20
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. Thou 'ldst have, great Glamis,
That which cries "Thus thou must do, if thou have it;"
And that which rather thou dost fear to do
Than wishest should be undone. Hie thee hither
That I may pour my spirits in thine ear,
And chastise with the valor of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem 30
To have thee crowned withal.

Enter a MESSENGER.

What is your tidings?

Mess. The king comes here to-night.

Lady M. Thou 'rt mad to say it!
Is not thy master with him? who, were 't so,
Would have informed for preparation.

Mess. So please you, it is true; our thane is coming.
One of my fellows had the speed of him,

Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady M. Give him tending;
He brings great news. [*Exit Messenger.*
The raven himself is hoarse
That croaks the fatal entrance of Duncan 40
Under my battlements. Come you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty. Make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances 50
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry "Hold, hold!"

Enter Macbeth.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.

Lady M. And when goes hence? 60
Macb. To-morrow, as he purposes.
Lady M. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under 't. He that's coming
Must be provided for; and you shall put
This night's great business into my dispatch,
Which shall to all our nights and days to come 70
Give solely sovereign sway and masterdom.
Macb. We will speak further.
Lady M. Only look up clear;
To alter favor ever is to fear.
Leave all the rest to me. [*Exeunt.*

SCENE VI

Before Macbeth's castle.

Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, *and Attendants.*

Dun. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses

Ban. This guest of summer,
The temple-haunting martlet, does approve
By his loved masonry that the heaven's breath
Smells wooingly here; no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle.
Where they most breed and haunt, I have observed
The air is delicate.

Enter Lady Macbeth.

Dun. See, see, our honored hostess! 10
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.

Lady M. All our service
In every point twice done, and then done double,
Were poor and single business to contend
Against those honors deep and broad wherewith
Your majesty loads our house. For those of old,
And the late dignities heaped up to them,
We rest your hermits.

Dun. Where's the thane of Cawdor? 20
We coursed him at the heels, and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in compt,

To make their audit at your highness' pleasure,
Still to return your own.

Dun. Give me your hand;
Conduct me to mine host. We love him highly,
And shall continue our graces towards him. 30
By your leave, hostess. [*Exeunt.*

SCENE VII

Within Macbeth's castle.

Hautboys and torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter MACBETH.

Macb. If it were done when 't is done, then 't were well
It were done quickly. If the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here upon this bank and shoal of time,
We 'ld jump the life to come. But in these cases
We still have judgment here, that we but teach
Bloody instructions, which being taught return
To plague the inventor. This even-handed justice 10
Commends the ingredients of our poisoned chalice
To our own lips! He 's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,

Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off; 20
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other—

Enter Lady Macbeth.

How now! what news?

Lady M. He has almost supped. Why have you left the chamber?

Macb. Hath he asked for me?

Lady M. Know you not he has? 30

Macb. We will proceed no further in this business.
He hath honored me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now, to look so green and pale

At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor 40
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' the adage?

Macb. Prithee, peace!
I dare do all that may become a man;
Who dares do more is none.

Lady M. What beast was 't then
That made you break this enterprize to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would 50
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 't is to love the babe that milks me;
I would while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail?

Lady M. We fail!
But screw your courage to the sticking-place, 60
And we 'll not fail. When Duncan is asleep—
Whereto the rather shall his day's hard journey

Soundly invite him—his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenchéd natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon 70
His spongy officers, who shall bear the guilt
Of our great quell?

Macb. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have marked with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done 't?

Lady M. Who dares receive it other,
As we shall make our griefs and clamor roar
Upon his death?

Macb. I am settled, and bend up
Each corporal agent to this terrible feat. 80
Away, and mock the time with fairest show;
False face must hide what the false heart doth know.
[*Exeunt.*

ACT SECOND

SCENE I

Court of Macbeth's castle.

Enter BANQUO, *and* FLEANCE, *with a torch before him.*

Ban. How goes the night, boy?
Fle. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 't, 't is later, sir.
Ban. Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the curséd thoughts that nature
Gives way to in repose!

Enter MACBETH, *and a Servant with a torch.*

Give me my sword.
Who's there? 10
Macb. A friend.
Ban. What, sir, not yet at rest? The king's a-bed,
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,

By the name of most kind hostess; and shut up
In measureless content.

Macb. Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.

Ban. All's well.
I dreamt last night of the three weird sisters; 20
To you they have showed some truth.

Macb. I think not of them;
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Ban. At your kind'st leisure.

Macb. If you shall cleave to my consent, when 't is,
It shall make honor for you.

Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counselled.

Macb. Good repose the while!

Ban. Thanks, sir; the like to you! 30

[*Exeunt Banquo and Fleance.*

Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

[*Exit Servant.*

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible

To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable 40
As this which now I draw.
Thou marshal'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest. I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing.
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse 50
The curtained sleep. Witchcraft celebrates
Pale Hecate's offerings, and withered Murder,
Alarumed by his sentinel, the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives: 60
Words to the heat of deeds too cold breath gives.
[*A bell rings.*
I go, and it is done; the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell. [*Exit.*

Scene II

The same.

Enter Lady Macbeth.

Lady M. That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire. Hark! Peace!
It was the owl that shrieked, the fatal bellman,
Which gives the stern'st good-night. He is about it.
The doors are open, and the surfeited grooms
Do mock their charge with snores. I have drugged their possets,
That death and nature do contend about them,
Whether they live or die.

Enter Macbeth.

Macb. Who's there? what, ho!
Lady M. Alack, I am afraid they have awaked 10
And 't is not done. The attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.
My husband!
Macb. I have done the deed. Didst thou not hear a noise?
Lady M. I heard the owl scream and the crickets cry.
Did not you speak?
Macb. When?

Lady M. Now.
Macb. As I descended?
Lady M. Ay.
Macb. Hark!
Who lies i' the second chamber?
Lady M. Donalbain. 20
Macb. This is a sorry sight. [*Looking on his hands.*
Lady M. A foolish thought, to say a sorry sight.
Macb. There 's one did laugh in 's sleep, and one cried "Murder!"
That they did wake each other. I stood and heard them:
But they did say their prayers, and addressed them
Again to sleep.
Lady M. There are two lodged together.
Macb. One cried "God bless us!" and "Amen" the other,
As they had seen me with these hangman's hands.
Listening their fear, I could not say "Amen",
When they did say "God bless us!"
Lady M. Consider it not so deeply. 30
Macb. But wherefore could not I pronounce "Amen"?
I had most need of blessing, and "Amen"
Stuck in my throat.
Lady M. These deeds must not be thought
After these ways; so, it will make us mad.
Macb. Methought I heard a voice cry "Sleep no more!
Macbeth does murder sleep"—, the innocent sleep,
Sleep that knits up the ravelled sleave of care,
The death of each day's life, sore labor's bath,

Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady M. What do you mean? 40

Macb. Still it cried "Sleep no more!" to all the house;
"Glamis hath murdered sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more."

Lady M. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there. Go carry them; and smear
The sleepy grooms with blood.

Macb. I'll go no more. 50
I am afraid to think what I have done;
Look on 't again I dare not.

Lady M. Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

[*Exit. Knocking within.*

Macb. Whence is that knocking?
How is 't with me, when every noise appalls me?
What hands are here? Ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood 60
Clean from my hand? No, this my hand will rather

The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH.

Lady M. My hands are of your color; but I shame
To wear a heart so white. [*Knocking.*] I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed;
How easy is it, then! Your constancy
Hath left you unattended. [*Knocking.*] Hark! more knocking.
Get on your nightgown, lest occasion call us 70
And show us to be watchers. Be not lost
So poorly in your thoughts.

Macb. To know my deed, 't were best not know myself. [*Knocking.*
Wake Duncan with thy knocking! I would thou couldst! [*Exeunt.*

SCENE III

The same.

Enter a PORTER. *Knocking within.*

Port. Here 's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking.*] Knock, knock, knock! Who 's there, i' the name of Beelzebub? Here 's a farmer, that hanged himself on th' expec-

tation of plenty. Come in time; have napkins enow about you; here you 'll sweat for 't. [*Knocking.*] Knock, knock! who 's there, in th' other devil's name? Faith, here 's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [*Knocking.*] Knock, knock, knock! Who 's there? Faith, here 's an English tailor come hither, for stealing out of a French hose. Come in, tailor; here you may roast your goose. [*Knocking.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I 'll devil-porter it no further. I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. [*Knocking.*] Anon, anon. I pray you, remember the porter.

[*Opens the gate.*

Enter Macduff *and* Lennox.

Macd. Was it so late, friend, ere you went to bed,
That you do lie so late?

Port. Faith, sir, we were carousing till the second cock.

. . . . . .

Macd. Is thy master stirring?

Enter Macbeth.

Our knocking has awaked him; here he comes.

Len. Good morrow, noble sir.

Macb. Good morrow, both.
Macd. Is the king stirring, worthy thane?
Macb. Not yet. 50
Macd. He did command me to call timely on him.
I had almost slipped the hour.
Macb. I'll bring you to him.
Macd. I know this is a joyful trouble to you;
But yet 't is one.
Macb. The labor we delight in physics pain.
This is the door.
Macd. I 'll make so bold to call,
For 't is my limited service. [*Exit.*
Len. Goes the king hence to-day?
Macb. He does;—he did appoint so.
Len. The night has been unruly. Where we lay,
Our chimneys were blown down, and, as they say, 60
Lamentings heard i' the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatchéd to the woeful time. The obscure bird
Clamored the livelong night; some say, the earth
Was feverous and did shake.
Macb. 'T was a rough night.
Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee.

Len.
Macb. } What's the matter? 70

Macd. Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

Macb. What is 't you say? the life?

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves.

[*Exeunt Macbeth and Lennox.*

Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake! 80
Shake off this downy sleep, death's counterfeit,
And look on death itself! Up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. Ring the bell.

[*Bell rings.*

Enter Lady Macbeth.

Lady M. What 's the business.
That such a hideous trumpet calls to parley
The sleepers of the house? Speak, speak!

Macd. O gentle lady,
'Tis not for you to hear what I can speak;
The repetition in a woman's ear, 90
Would murder as it fell.

Enter BANQUO.

O Banquo, Banquo!
Our royal master's murdered.
Lady M. Woe, alas!
What, in our house?
Ban. Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter MACBETH *and* LENNOX, *with* ROSS.

Macb. Had I but died an hour before this chance,
I had lived a blesséd time; for from this instant
There 's nothing serious in mortality.
All is but toys; renown and grace is dead;
The wine of life is drawn, and the mere lees 100
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Don. What is amiss?
Macb. You are, and do not know 't.
The spring, the head, the fountain of your blood
Is stopped; the very source of it is stopped.
Macd. Your royal father's murdered.
Mal. O, by whom?
Len. Those of his chamber, as it seemed, and done 't:
Their hands and faces were all badged with blood;
So were their daggers, which unwiped we found
Upon their pillows.

They stared, and were distracted; no man's life 110
Was to be trusted with them.

Macb. O, yet I do repent me of my fury,
That I did kill them.

Macd. Wherefore did you so?

Macb. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man.
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gashed stabs look'd like a breach in nature
For ruin's wasteful entrance; there, the murderers, 120
Steeped in the colors of their trade, their daggers
Unmannerly breeched with gore. Who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

Lady M. Help me hence, ho!

Macd. Look to the lady.

Mal. [*Aside to Donalbain.*] Why do we hold our tongues,
That most may claim this argument for ours?

Don. [*Aside to Mal.*] What should be spoken here, where our fate,
Hid in an auger-hole, may rush, and seize us?
Let 's away;
Our tears are not yet brewed.

Mal. [*Aside to Don.*] Nor our strong sorrow 130
Upon the foot of motion.

Ban. Look to the lady;
[*Lady Macbeth is carried out.*
And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us.
In the great hand of God I stand, and thence
Against the undivulged pretence I fight
Of treasonous malice.

Mard. And so do I.

All. So all.

Macb. Let 's briefly put on manly readiness,
And meet i' the hall together.

All. Well contented. 140
[*Exeunt all but Malcolm and Donalbain.*

Mal. What will you do? Let's not consort with them;
To show an unfelt sorrow is an office
Which the false man does easy. I 'll to England.

Don. To Ireland, I; our separated fortune
Shall keep us both the safer. Where we are
There 's daggers in men's smiles; the near in blood,
The nearer bloody.

Mal. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore to horse;
And let us not be dainty of leave-taking, 150
But shift away. There's warrant in that theft
Which steals itself when there's no mercy left.
[*Exeunt.*

Scene IV

Outside Macbeth's castle.

Enter Ross *with an* Old Man.

Old M. Threescore and ten I can remember well;
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.
Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage. By the clock 't is day,
And yet dark night strangles the travailing lamp.
Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?
Old M. 'T is unnatural, 10
Even like the deed that 's done. On Tuesday last
A falcon tow'ring in her pride of place
Was by a mousing owl hawked at and killed.
Ross. And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the minions of their race,
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.
Old M. 'T is said they eat each other.

Ross. They did so, to the amazement of mine eyes,
That looked upon 't.

Enter MACDUFF.

Here comes the good Macduff. 20
How goes the world, sir, now?
Macd. Why, see you not?
Ross. Is 't known who did this more than bloody deed?
Macd. Those that Macbeth hath slain.
Ross. Alas, the day!
What good could they pretend?
Macd. They were suborned.
Malcolm and Donalbain, the king's two sons,
Are stolen away and fled; which puts upon them
Suspicion of the deed.
Ross. 'Gainst nature still!
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 't is most like
The sovereignty will fall upon Macbeth. 30
Macd. He is already named, and gone to Scone
To be invested.
Ross. Where is Duncan's body?
Macd. Carried to Colmekill,
The sacred storehouse of his predecessors
And guardian of their bones.
Ross. Will you to Scone?
Macd. No, cousin, I 'll to Fife.
Ross. Well, I will thither.

Macd. Well, may you see things well done there,—
adieu!—
Lest our old robes sit easier than our new!
Ross. Farewell, father.
Old M. God's benison go with you, and with those 40
That would make good of bad and friends of foes!
[*Exeunt.*

ACT THIRD

Scene I

Forres. The palace.

Enter Banquo.

Ban. Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and I fear
Thou playedst most foully for 't: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? But hush, no more. 10

Sennet sounded. Enter Macbeth *as king;* Lady Macbeth *as queen;* Lennox, Ross, *Lords, Ladies and Servants.*

Macb. Here 's our chief guest.
Lady M. If he had been forgotten,

It had been as a gap in our great feast,
And all-thing unbecoming.

Macb. To-night we hold a solemn supper, sir,
And I 'll request your presence.

Ban. Let your highness
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.

Macb. Ride you this afternoon?

Ban. Ay, my good lord. 20

Macb. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we 'll take to-morrow.
Is 't far you ride?

Ban. As far, my lord, as will fill up the time
'Twixt this and supper. Go not my horse the better
I must become a borrower of the night
For a dark hour or twain.

Macb. Fail not our feast.

Ban. My lord, I will not.

Macb. We hear our bloody cousins are bestowed 30
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention. But of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse; adieu,
Till you return at night. Goes Fleance with you?

Ban. Ay, my good lord. Our time does call upon 's.

Macb. I wish your horses swift and sure of foot;
And so I do commend you to their backs.

Farewell. [*Exit Banquo.* 40
Let every man be master of his time
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till supper-time alone; while then, God be with you!
[*Exeunt all but* Macbeth *and a Servant.*
Sirrah, a word with you. Attend those men
Our pleasure?

Serv. They are, my lord, without the palace-gate.

Macb. Bring them before us. [*Exit Servant.*
To be thus is nothing;
But to be safely thus. Our fears in Banquo
Stick deep; and in this royalty of nature 50
Reigns that which would be feared. 'T is much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear; and under him
My Genius is rebuked, as it is said
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hailed him father to a line of kings. 60
Upon my head they placed a fruitless crown
And put a barren scepter in my gripe,
Thence to be wrenched with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murdered;

Put rancors in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings! 70
Rather than so, come, fate, into the list,
And champion me to the utterance! Who 's there?

Re-enter Servant, with two MURDERERS.

Now go to the door, and stay there till we call.
[*Exit Servant.*
Was it not yesterday we spoke together?
First Mur. It was, so please your highness.
Macb. Well then, now.
Have you considered of my speeches? Know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self. This I made good to you
In our last conference, passed in probation with you, 80
How you were borne in hand, how crossed, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say "Thus did Banquo."
First Mur. You made it known to us.
Macb. I did so, and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,

That you can let this go? Are you so gospelled,
To pray for this good man and for his issue,
Whose heavy hand hath bowed you to the grave 90
And beggared yours for ever?

First Mur. We are men, my liege.

Macb. Ay, in the catalogue ye go for men,
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves, are clept
All by the name of dogs; the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed; whereby he does receive
Particular addition, from the bill 100
That writes them all alike; and so of men.
Now, if you have a station in the file,
Not i' the worst rank of manhood, say 't;
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

Sec. Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what 110
I do to spite the world.

First Mur. And I another
So weary with disasters, tugged with fortune,
That I would set my life on any chance,
To mend it or be rid on 't.

Macb. Both of you
Know Banquo was your enemy.
Both Mur. True, my lord.
Macb. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life; and though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not, 120
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down; and thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.
Sec. Mur. We shall, my lord,
Perform what you command us.
First Mur. Though our lives—
Macb. Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' the time, 130
The moment on 't; for 't must be done to-night,
And something from the palace; always thought
That I require a clearness: and with him—
To leave no rubs nor blotches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart;
I 'll come to you anon.

Both. Mur. We are resolved, my lord.
Macb. I 'll call upon you straight; abide within. 140
[*Exeunt Murderers.*
It is concluded. Banquo thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

Scene II

The palace.

Enter Lady Macbeth *and a* Servant.

Lady M. Is Banquo gone from court?
Serv. Ay, madam, but returns again to-night.
Lady M. Say to the king, I would attend his leisure
For a few words.
Serv. Madam, I will. [*Exit.*
Lady M. Nought 's had, all 's spent,
Where our desire is got without content.
'T is safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter Macbeth.

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making. 9
Using those thoughts which should indeed have died
With them they think on? Things without all remedy

Should be without regard; what 's done is done.

Macb. We have scotched the snake not killed it;
She 'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead
Whom we, to gain our peace, have sent to peace, 20
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well.
Treason has done his worst; nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady M. Come on,
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

Macb. So shall I, love; and so, I pray, be you.
Let your remembrance apply to Banquo; 30
Present him eminence, both with eye and tongue,
Unsafe the while that we
Must lave our honors in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

Lady M. You must leave this.

Macb. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

Lady M. But in them nature's copy 's not eterne.

Macb. There 's comfort yet; they are assailable.
Then be thou jocund; ere the bat hath flown 40
His cloistered flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
Lady M. What 's to be done?
Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow 50
Makes wings to the rooky wood;
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.
Thou marvell'st at my words, but hold thee still;
Things bad begun make strong themselves by ill.
So, prithee, go with me. [*Exeunt.*

Scene III

A park near the palace.

Enter three Murderers.

First Mur. But who did bid thee join with us?
Third Mur. Macbeth.
Sec. Mur. He needs not our mistrust, since he delivers

Our offices, and what we have to do,
To the direction just.

First Mur. Then stand with us;
The west yet glimmers with some streaks of day.
Now spurs the lated traveller apace
To gain the timely inn; and near approaches
The subject of our watch.

Third Mur. Hark! I hear horses.

Ban. [*Within*] Give us a light there, ho!

Sec. Mur. Then 't is he; the rest
That are within the note of expectation 10
Already are i' the court.

First Mur. His horses go about.

Third Mur. Almost a mile; but he does usually—
So all men do—from hence to the palace gate
Make it their walk.

Enter BANQUO, *and* FLEANCE *with a torch.*

Sec. Mur. A light a light!

Third Mur. 'T is he.

First Mur. Stand to 't.

Ban. It will be rain to-night.

First Mur. Let it come down.

[*They set upon Banquo.*

Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

[*Dies. Fleance escapes.*

Third Mur. Who did strike out the light?

First Mur. Was 't not the way?

Third Mur. There 's but one down; the son is fled.
Sec. Mur. We have lost 20
Best half of our affair.
First Mur. Well, let 's away and say how much is done.
[*Exeunt.*

Scene IV

The same. Hall in the palace.

A banquet prepared. Enter Macbeth, Lady Macbeth, Ross, Lennox, *Lords, and Attendants.*

Macb. You know your own degrees; sit down. At first
And last the hearty welcome.
Lords. Thanks to your majesty.
Macb. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state, but in best time,
We will require her welcome.
Lady M. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

First Murderer *appears at the Door.*

Macb. See, they encounter thee with their hearts' thanks.
Both sides are even; here I 'll sit i' the midst. 10
Be large in mirth; anon we 'll drink a measure
The table round. [*Approaching the door.*] There 's
blood upon thy face.

Mur. 'T is Banquo's then.
Macb. 'T is better thee without than he within.
Is he dispatched?
Mur. My lord, his throat is cut; that I did for him.
Macb. Thou art the best o' the cut-throats; yet he 's good
That did the like for Fleance. If thou didst it,
Thou art the nonpareil.
Mur. Most royal sir,
Fleance is 'scaped. 20
Macb. Then comes my fit again. I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air;
But now I am cabined, cribbed, confined, bound in
To saucy doubts and fears. But Banquo's safe?
Mur. Ay, my good lord; safe in a ditch he bides,
With twenty trenchéd gashes on his head,
The least a death to nature.
Macb. Thanks for that.
[*Aside*] There the grown serpent lies. The worm that 's fled
Hath nature that in time will venom breed, 30
No teeth for the present. Get thee gone; to-morrow
We 'll hear ourselves again. [*Exit Murderer.*
Lady M. My royal lord,
You do not give the cheer. The feast is sold
That is not often vouched, while 't is a-making,
'T is given with welcome. To feed were best at home;
From thence, the sauce to meat is ceremony;
Meeting were bare without it.

Enter the Ghost of Banquo *and sits in* Macbeth's *place.*

Macb. Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!
Len. May 't please your highness sit.
Macb. Here had we now our country's honor roofed 40
Were the graced person of our Banquo present,
Who may I rather challenge for unkindness
Than pity for mischance.
Ross. His absence, sir,
Lays blame upon his promise. Please 't your highness
To grace us with your royal company?
Macb. The table 's full.
Len. Here is a place reserved, sir.
Macb. Where?
Len. Here, my good lord. What is 't that moves your highness?
Macb. Which of you have done this?
Lords. What, my good lord?
Macb. Thou canst not say I did it; never shake 50
Thy gory locks at me.
Ross. Gentlemen, rise; his highness is not well.
Lady M. Sit, worthy friends; my lord is often thus,
And hath been from his youth. Pray you, keep seat;
The fit is momentary; upon a thought
He will again be well. If much you note him,

You shall offend him and extend his passion.
Feed, and regard him not. [*Aside to Macbeth*]
Are you a man?

Macb. Ay, and a bold one, that dare look on that
Which might appall the devil.

Lady M. [*Aside to Macbeth*] O proper stuff! 60
This is the very painting of your fear.
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all 's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too, 70
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Ghost vanishes.*

Lady M. [*Aside to Macbeth*] What, quite unmanned in folly?

Macb. If I stand here, I saw him.

Lady M. [*Aside to Macbeth*] Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal;
Ay, and since too, murders have been performed
Too terrible for the ear. The time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again, 80
With twenty mortal murders on their crowns,

And push us from our stools. This is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget.
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I 'll sit down. Give me some wine; fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss; 90
Would he were here! To all and him we thirst,

Re-enter Ghost.

And all to all.

Lords. Our duties, and the pledge.

Macb. Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

Lady M. Think of this, good peers,
But as a thing of custom; 't is no other,
Only it spoils the pleasure of the time.

Macb. What man dare, I dare.
Approach thou like the rugged Russian bear, 100
The armed rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves

Shall never tremble. Or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence! [*Ghost vanishes.*
Why, so; being gone,
I am a man again. Pray you, sit still.

Lady M. You have displaced the mirth, broke the good meeting,
With most admired disorder.

Macb. Can such things be, 110
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him. At once, good night:
Stand not upon the order of your going,
But go at once.

Len. Good-night; and better health 120
Attend his majesty!

Lady M. A kind good night to all!
[*Exeunt Lords.*

Macb. It will have blood, they say; blood will have blood;
Stones have been known to move and trees to speak;

Augures and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

Lady M. Almost at odds with morning, which is which.

Macb. How say 'st thou, that Macduff denies his person
At our great bidding?

Lady M. Did you send to him, sir?

Macb. I hear it by the way; but I will send. 130
There 's not a one of them but in his house
I keep a servant fee 'd. I will to-morrow,
And betimes I will, to the weird sisters.
More shall they speak; for now I am bent to know,
By the worst means, the worst. For mine own good
All causes shall give way. I am in blood
Stepped in so far that, should I wade no more,
Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may be scanned. 140

Lady M. You lack the season of all natures, sleep.

Macb. Come, we 'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use;
We are yet but young in deed. [*Exeunt.*

SCENE V

A heath.

Thunder. Enter the three WITCHES, *meeting* HECATE.

First Witch. Why, how now, Hecate! you look angerly.
Hec. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never called to bear my part,
Or show the glory of our art?
And, which is worse, all you have done 10
Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now; get you gone,
And at the pit of Acheron
Meet me i' the morning; thither he
Will come to know his destiny.
Your vessels and your spells provide,
Your charms and every thing beside.
I am for the air; this night I'll spend 20
Unto a dismal and a fatal end;
Great business must be wrought ere noon.
Upon the corner of the moon
There hangs a vaporous drop profound;

I'll catch it ere it come to ground;
And that distilled by magic sleights
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion.
He shall spurn fate, scorn death, and bear 30
His hopes 'bove wisdom, grace and fear;
And, you all know, security
Is mortals' chiefest enemy.

[*Music and a song.*

Hark! I am called; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit.*

[*Sing within.*] "Come away, come away," etc.

First Witch. Come, let's make haste; she'll soon be back again. [*Exeunt.*

Scene VI

Forres. The palace.

Enter Lennox *and another* Lord.

Len. My former speeches have but hit your thoughts,
Which can interpret farther; only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth; marry, he was dead:
And the right-valiant Banquo walked too late;
Whom, you may say, if 't please you, Fleance killed,
For Fleance fled; men must not walk too late.

Who cannot want the thought, how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? Damnéd fact! 10
How it did grieve Macbeth! did he not straight
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 't would have angered any man alive
To hear the men deny 't. So that, I say,
He has borne all things well; and I do think
That had he Duncan's sons under his key—
As, and 't please heaven, he shall not—they should find
What 't were to kill a father; so should Fleance. 20
But, peace! for from broad words, and 'cause he failed
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy king upon his aid 30
To wake Northumberland and warlike Siward;
That by the help of these—with Him above
To ratify the work—we may again
Give to our tables meat, sleep to our nights,

Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honors;
All which we pine for now: and this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. He did; and with an absolute "Sir, not I", 40
The cloudy messenger turns me his back,
And hums, as who should say "You 'll rue the time
That clogs me with this answer."

Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

Lord. I 'll send my prayers with him.

[*Exeunt.*

ACT FOURTH

Scene I

A desolate place; a boiling cauldron.

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mewed.
Sec. Witch. Thrice, and once the hedge-pig whined.
Third Witch. Harpier cries; 'T is time, 't is time.

First Witch. Round about the cauldron go;
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltred venom sleeping got,
Boil thou first i' the charméd pot.
All. Double, double toil and trouble; 10
Fire burn and cauldron bubble.
Sec. Witch. Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble; 20
Fire burn and cauldron bubble.
Third Witch. Scale of dragon, tooth of wolf
Witches' mummy, maw and gulf
Of the ravined salt-sea shark,
Root of hemlock digged i' the dark,
Liver of blaspheming Jew,
Gall of goat and slips of yew
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe 30
Ditch-delivered by a drab,
Make the gruel thick and slab.
Add thereto a tiger's chaudron,

For the ingredients of our cauldron.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Sec. Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter Hecate *to the other three* Witches.

Hec. O, well done! I commend your pains;
And every one shall share i' the gains. 40
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.
[*Music and a song: "Black spirits."*
[*Hecate exit.*
Sec. Witch. By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

Enter Macbeth.

Macb. How now, you secret, black, and midnight hags!
What is 't you do?
All. A deed without a name.
Macb. I conjure you, by that which you profess, 50
Howe'er you come to know it, answer me!
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;

Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germins tumble all together,
Even till destruction sicken; answer me 60
To what I ask you.

First Witch. Speak.

Sec. Witch. Demand.

Third Witch. We 'll answer.

First Witch. Say, if thou'dst rather hear it from our mouths,
Or from our masters'?

Macb. Call 'em, let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low;
Thyself and office deftly show!

Thunder. First Apparition, an armed Head.

Macb. Tell me, thou unknown power,—

First Witch. He knows thy thought.
Hear his speech, but say thou nought. 70

First App. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me. Enough.
[*Descends.*

Macb. Whate'er thou art, for thy good caution thanks;

Thou hast harped my fear aright. But one word more,—

First Witch. He will not be commanded. Here 's another,
More potent than the first.

Thunder. Second Apparition, a bloody Child.

Sec. App. Macbeth! Macbeth! Macbeth!

Macb. Had I three ears, I 'ld hear thee.

Sec. App. Be bloody, bold, and resolute; laugh to scorn
The power of man; for none of woman born 80
Shall harm Macbeth. [*Descends.*

Macb. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate. Thou shalt not live;
That I may tell pale-hearted fears it lies,
And sleep in spite of thunder.

Thunder. Third Apparition, a Child crowned, with a a tree in his hand.

What is this,
That rises like the issue of a king,
And wears upon his baby brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

Third App. Be lion-mettled, proud, and take no care 90
Who chafes, who frets, or where conspirers are.
Macbeth shall never vanquished be until
Great Birnam wood to high Dunsinane hill

Shall come against him. [*Descends.*

Macb. That will never be.
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellious dead, rise never, till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart 100
Throbs to know one thing: tell me, if your art
Can tell so much, shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macb. I will be satisfied. Deny me this,
And an eternal curse fall on you! Let me know.
Why sinks that cauldron? And what noise is this?
[*Hautboys.*

First Witch. Show!

Sec. Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart; 110
Come like shadows, so depart!

A show of eight Kings, the last with a glass in his hand; BANQUO'S Ghost following.

Macb. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eye-balls. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!

What, will the line stretch out to the crack of doom?
Another yet! A seventh! I 'll see no more.
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see 120
That two-fold balls and treble scepters carry.
Horrible sight! Now, I see 't is true;
For the blood-boltered Banquo smiles upon me,
And points at them for his. [*Apparitions vanish.*]
What, is this so?

First Witch. Ay, sir, all this is so; but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And show the best of our delights.
I 'll charm the air to give a sound,
While you perform your antic round; 130
That this great king may kindly say,
Our duties did his welcome pay.
[*Music. The Witches dance and then vanish.*

Macb. Where are they? Gone? Let this pernicious hour
Stand aye accurséd in the calendar!
Come in, without there!

Enter Lennox.

Len. What 's your grace's will?

Macb. Saw you the weird sisters?

Len. No, my lord.

Macb. Came they not by you?

Len. No indeed, my lord.

Macb. Infected be the air whereon they ride;

And damned all those that trust them! I did hear
The galloping of horse; who was 't come by? 140

Len. 'T is two or three, my lord, that bring you word
Macduff is fled to England.

Macb. Fled to England!

Len. Ay, my good lord.

Macb. Time, thou anticipat'st my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it. From this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done.
The castle of Macduff I will surprise; 150
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I 'll do before this purpose cool.
But no more sights!—Where are these gentlemen?
Come, bring me where they are. [*Exeunt.*

SCENE II

Fife. Macduff's castle.

Enter LADY MACDUFF *her Son, and* ROSS.

L. Macd. What had he done, to make him fly the land?

Ross. You must have patience, madam.

L. Macd. He had none;
His flight was madness. When our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles, in a place
From whence himself does fly? He loves us not,
He wants the natural touch; for the poor wren,
The most diminutive of birds, will fight, 10
Her young ones in her nest, against the owl.
All is the fear and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself; but, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumor
From what we fear, yet know not what we fear, 20
But float upon a wild and violent sea
Each way and move. I take my leave of you;
Shall not be long but I'll be here again.
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!

L. Macd. Fathered he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,

It would be my disgrace and your discomfort.
I take my leave at once. [*Exit.*

L. Macd. Sirrah your father's dead; 30
And what will you do now? How will you live?

Son. As birds do, mother.

L. Macd. What, with worms and flies?

Son. With what I get, I mean, and so do they.

L. Macd. Poor bird! thou 'dst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds, they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead. How wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market. 40

Son. Then you 'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit; and yet i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Son. What is a traitor?

L. Macd. Why, one that swears and lies.

Son. And be all traitors that do so?

L.Macd. Every one that does so is a traitor, and must be hanged. 50

Son. And must they all be hanged that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men and hang up them.

L. Macd. Now, God help thee, poor monkey!
But how wilt thou do for a father? 60

Son. If he were dead, you 'ld weep for him; if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honor I am perfect.
I doubt some danger does approach you nearly.
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage; 70
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit.*

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly. Why then, alas,
Do I put up that womanly defence,

To say I have done no harm? [*Enter Murderers.*]
What are these faces?

First Mur. Where is your husband? 80

L. Macd. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Mur. He 's a traitor.

Son. Thou liest, thou shag-ear'd villain!

First Mur. What, you egg!
[*Stabbing him.*

Young fry of treachery!

Son. He has killed me, mother:
Run away, I pray you! [*Dies.*

[*Exit Lady Macduff, crying "Murder!"*
Exeunt Murderers, following her.

SCENE III

England. Before the King's palace.

Enter MALCOLM *and* MACDUFF.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fallen birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yelled out
Like syllable of dolor.

Mal. What I believe, I 'll wail;

What know, believe; and what I can redress,
As I shall find the time to friend, I will. 10
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest; you have loved him well.
He hath not touched you yet. I am young; but something
You may discern of him through me, and wisdom
To offer up a weak, poor, innocent lamb
To appease an angry god.

Macd. I am not treacherous.

Mal. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your pardon; 20
That which you are, my thoughts cannot transpose.
Angels are bright still, though the brightest fell.
Though all things foul would wear the brows of grace,
Yet grace must still look so.

Macd. I have lost my hopes.

Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonors,
But mine own safeties. You may be rightly just, 30
Whatever I shall think.

Macd. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,

For goodness dare not check thee; wear thou thy wrongs;
The title is affeered. Fare thee well, lord:
I would not be the villain that you think'st
For the whole space that 's in the tyrant's grasp
And the rich East to boot.

Mal. Be not offended;
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds; and each new day a gash 40
Is added to her wounds. I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands. But for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

Macd. What should he be?

Mal. It is myself I mean; in whom I know 50
All the particulars of vice so grafted
That, when they shall be opened, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

Macd. Not in the legions
Of horrid hell can come a devil more damned
In evils to top Macbeth.

Mal. I grant him bloody,

Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name; but there's no bottom, none, 60
In my voluptuousness. Your wives, your daughters,
Your matrons, and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear,
That did oppose my will. Better Macbeth
Than such an one to reign.

Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours. You may 70
Convey your pleasures in a spacious plenty,
And yet seem cold; the time you may so hoodwink.
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Mal. With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house; 80
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macd. This avarice

Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings. Yet do not fear;
Scotland hath foisons to fill up your will
Of your mere own. All these are portable,
With other graces weighed. 90

Mal. But I have none. The king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

Macd. O Scotland, Scotland! 100

Mal. If such a one be fit to govern, speak.
I am as I have spoken.

Macd. Fit to govern!
No, not to live. O nation miserable,
With an untitled tyrant bloody-sceptered,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed? Thy royal father
Was a most sainted king; the queen that bore thee,
Oftener upon her knees than on her feet, 110
Died every day she lived. Fare thee well!
These evils thou repeat'st upon thyself

Have banished me from Scotland. O my breast,
Thy hope ends here!

Mal. Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honor. Devilish Macbeth
By many of these trains hath sought to win me
Into his power; and modest wisdom plucks me
From over-credulous haste. But God above 120
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life; my first false speaking 130
Was this upon myself. What I am truly,
Is thine and my poor country's to command;
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we 'll together, and the chance of goodness
Be like our warranted quarrel! Why are you silent?

Macd. Such welcome and unwelcome things at once
'T is hard to reconcile.

Enter a Doctor.

Mal. Well, more anon. Comes the king forth, I pray you? 140

Doct. Ay, sir; there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Mal. I thank you, doctor. [*Exit Doctor.*

Macd. What 's the disease he means?

Mal. 'Tis call'd the evil:
A most miraculous work in this good king;
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows; but strangely-visited people, 150
All swollen and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers; and 't is spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

Enter ROSS.

Macd. See, who comes here?

Mal. My countryman; but yet I know him not. 160

Macd. My ever gentle cousin, welcome hither.

Mal. I know him now. Good God, betimes remove
The means that makes us strangers!

Ross. Sir, amen.
Macd. Stands Scotland where it did?
Ross. Alas, poor country!
Almost afraid to know itself! It cannot
Be called our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air
Are made, not marked; where violent sorrow seems
A modern ecstasy. The dead man's knell 170
Is there scarce asked for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.
Macd. O, relation
Too nice, and yet too true!
Mal. What 's the newest grief?
Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.
Macd. How does my wife?
Ross. Why, well.
Macd. And all my children?
Ross. Well too.
Macd. The tyrant has not battered at their peace?
Ross. No; they were well at peace when I did leave 'em.
Macd. Be not a niggard of your speech; how goes 't? 180
Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumor
Of many worthy fellows that were out;
Which was to my belief witnessed the rather,
For that I saw the tyrant's power a-foot.
Now is the time of help; your eye in Scotland

Would create soldiers, make our women fight,
To doff their dire distresses.

Mal. Be 't their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men; 190
An older and a better soldier none
That Christendom gives out.

Ross. Would I could answer
This comfort with the like! But I have words
That would be howled out in the desert air,
Where hearing should not latch them.

Macd. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?

Ross. No mind that 's honest
But in it shares some woe; though the main part
Pertains to you alone.

Macd. If it be mine,
Keep it not from me, quickly let me have it. 200

Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

Macd. Hum! I guess at it.

Ross. Your castle is surprised; your wife and babes
Savagely slaughtered. To relate the manner,
Were, on the quarry of these murdered deer,
To add the death of you.

Mal. Merciful heaven!
What, man! ne'er pull your hat upon your brows;
Give sorrow words. The grief that does not speak

Whispers the o'er-fraught heart, and bids it break. 210

Macd. My children too?

Ross. Wife, children, servants, all
That could be found.

Macd. And I must be from thence!
My wife killed too?

Ross. I have said.

Mal. Be comforted.
Let's make us medicines of our great revenge,
To cure this deadly grief.

Macd. He has no children.—All my pretty ones?
Did you say all? O hell-kite! All?
What, all my pretty chickens and their dam
At one fell swoop?

Mal. Dispute it like a man.

Macd. I shall do so; 220
But I must also feel it as a man.
I cannot but remember such things were,
That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am;
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!

Mal. Be this the whetstone of your sword; let grief,
Convert to anger, blunt not the heart, enrage it. 229

Macd. O, I could play the woman with mine eyes,
And braggart with my tongue! But, gentle heavens,
Cut short all intermission. Front to front

Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!

Mal. This tune goes manly.
Come, go we to the king; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day. 240

[*Exeunt.*

ACT FIFTH

Scene I

Dunsinane. Ante-room in the castle.

Enter a Doctor of Physic *and a* Waiting-Gentlewoman.

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doct. A great perturbation in nature, to receive at 10
once the benefit of sleep and do the effects of

watching! In this slumbery agitation, besides her walking and other actual performances, what at any time, have you heard her say?

Gent. That, sir, which I will not report after her.

Doct. You may to me: and 't is most meet you should.

Gent. Neither to you nor any one, having no witness to confirm my speech. 20

Enter Lady Macbeth, *with a taper.*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her. She has light by her continually; 't is her command.

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she 30 rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

Lady M. Yet here 's a spot.

Doct. Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damnéd spot! out, I say! One: two: why, then 't is time to do 't.—Hell is murky— 40
Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?

Lady M. The thane of Fife had a wife; where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that; you mar all with this starting. 50

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that; heaven knows what she has known.

Lady M. Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged. 60

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well,—

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands, put on your night-

gown; look not so pale. I tell you yet again,
Banquo 's buried; he cannot come out on 's 70
grave.

Doct. Even so?

Lady M. To bed, to bed; there 's knocking at the
gate. Come, come, come, come, give me your
hand. What's done cannot be undone. To
bed, to bed, to bed. [*Exit.*

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad; unnatural deeds
Do breed unnatural troubles; infected minds 80
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So good night.
My mind she has mated and amazed my sight.
I think, but dare not speak.

Gent. Good night, good doctor.
[*Exeunt.*

Scene II

The country near Dunsinane.

Drum and colors. Enter Menteith, Caithness,
Angus, Lennox, *and Soldiers.*

Ment. The English power is near, led on by Malcolm,
His uncle Siward and the good Macduff.

Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Ang. Near Birnam wood
Shall we well meet them; that way are they coming.

Caith. Who knows if Donalbain be with his brother?

Len. For certain, sir, he is not; I have a file
Of all the gentry. There is Siward's son,
And many unrough youths that even now 10
Protest their first of manhood.

Ment. What does the tyrant?

Caith. Great Dunsinane he strongly fortifies.
Some say he 's mad; others, that lesser hate him,
Do call it valiant fury; but, for certain,
He cannot buckle his distempered cause
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love. Now does he feel his title 20
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame
His pestered senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caith. Well, march we on,
To give obedience where 't is truly owed;
Meet we, the medicine of the sickly weal,

And with him pour we, in our country's purge,
Each drop of us.

Len. Or so much as it needs
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam. 31

[*Exeunt marching.*

Scene III

Dunsinane. A room in the castle.

Enter Macbeth, Doctor, *and Attendants.*

Macb. Bring me no more reports; let them fly all;
Till Birnam wood remove to Dunsinane
I cannot taint with fear. What 's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus;
" Fear not, Macbeth; no man that 's born of woman
Shall e'er have power upon thee." Then fly, false thanes,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear. 10

Enter a Servant.

The devil damn thee black, thou cream-faced loon!
Where got's thou that goose look?

Serv. There is ten thousand—

Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go prick thy face and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of my soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?
Serv. The English force, so please you.
Macb. Take thy face hence. [*Exit Servant.*
Seyton!—I am sick at heart,
When I behold—Seyton, I stay!—This push 20
Will cheer me ever, or disseat me now.
I have lived long enough. My way of life
Is fallen into the sear, the yellow leaf;
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honor, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

Enter SEYTON.

Sey. What is your gracious pleasure?
Macb. What news more? 30
Sey. All is confirmed, my lord, which was reported.
Macb. I 'll fight, till from my bones my flesh be hacked.
Give me my armor.
Sey. 'T is not needed yet.
Macb. I 'll put it on.
Send out moe horses; skirr the country round;
Hang those that talk of fear. Give me mine armor.
How does your patient, doctor?

Doct. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
Macb. Cure her of that.
Canst thou not minister to a mind diseased, 40
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?
Doct. Therein the patient
Must minister to himself.
Macb. Throw physic to the dogs, I 'll none of it.
Come, put mine armor on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, cast 50
The water of my land, find her disease
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hear'st thou of them?
Doct. Ay, my good lord; your royal preparation
Makes us hear something.
Macb. Bring it after me.
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane. 60
Doct. [*Aside*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exeunt.*

SCENE IV

Country near Birnam wood.

Drum and colors. Enter MALCOLM, SIWARD *and his Son,* MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and Soldiers, marching.*

Mal. Cousins, I hope the days are near at hand
That chambers will be safe.
Ment. We doubt it nothing.
Siw. What wood is this before us?
Ment. The wood of Birnam.
Mal. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.
Sol. It shall be done.
Siw. We learn no other but the confidant tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.
Mal. 'Tis his main hope; 10
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrainéd things
Whose hearts are absent too.
Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.

Siw. The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate; 20
Towards which advance the war.
[*Exeunt, marching.*

Scene V

Dunsinane. Within the castle.

Enter Macbeth, Seyton, *and Soldiers, with drum and colors.*

Macb. Hang out our banners on the outward walls;
The cry is still, "They come!" our castle's strength
Will laugh a siege to scorn; here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.
[*A cry of women within.*
What is that noise?
Sey. It is the cry of women, my good lord. [*Exit.*
Macb. I have almost forgot the taste of fears.
The time has been, my senses would have cooled. 10
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir

As life were in 't. I have supped full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Re-enter SEYTON.

Wherefore was that cry?

Sey. The queen, my lord, is dead.

Macb. She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day, 20
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life 's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a MESSENGER.

Thou com'st to use thy tongue; thy story quickly.

Mess. Gracious my lord, 30
I should report that which I say I saw,
But know not how to do it.

Macb. Well, say, sir.

Mess. As I did stand my watch upon the hill,
I looked toward Birnam, and anon, methought,
The wood began to move.

Macb. Liar and slave!

Mess. Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming;
I say, a moving grove.

Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee; if thy speech be sooth, 40
I care not if thou dost for me as much.
I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth. "Fear not, till Birnam wood
Do come to Dunsinane;" and now a wood
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I gin to be a-weary of the sun,
And wish the estate o' the world were now undone. 50
Ring the alarum-bell! Blow, wind! come, wrack!
At least we 'll die with harness on our back.

[*Exeunt.*

Scene VI

Dunsinane. Before the castle.

Drum and colors. Enter Malcolm, Siward, Macduff, *and their Army, with boughs.*

Mal. Now near enough; your leavy screens throw down,
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right noble son,

Lead our first battle. Worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

Siw. Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death. 10

[*Exeunt.*

SCENE VII

The same.

Enter MACBETH.

Macb. They have tied me to a stake; I cannot fly,
But bear-like I must fight the course. What 's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Yo. Siw. What is thy name?

Macb. Thou 'lt be afraid to hear it.

Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.

Macb. My name 's Macbeth.

Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.

Macb. No, nor more fearful.

Yo. Siw. Thou liest, abhorréd tyrant; with my sword 10
I 'll prove the lie thou speak'st.
[*They fight, and young* Siward *is slain.*

Macb. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandished by man that 's of a woman born. [*Exit.*

Alarums. Enter Macduff.

Macd. That way the noise is. Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves; either thou, Macbeth,
Or else my sword, with an unbattered edge,
I sheathe again undeeded. There thou shouldst be; 20
By this great clatter, one of greatest note
Seems bruited. Let me find him, Fortune!
And more I beg not. [*Exit. Alarums.*

Enter Malcolm *and old* Siward.

Siw. This way, my lord; the castle's gently rendered:
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Mal. We have met with foes
That strike beside us.

Siw. Enter, sir, the castle.
[*Exeunt. Alarum.*

SCENE VIII

The same.

Enter MACBETH.

Macb. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macd. Turn, hell-hound, turn!
Macb. Of all men else I have avoided thee.
But get thee back; my soul is too much charged
With blood of thine already.
Macd. I have no words,
My voice is in my sword, thou bloodier villain
Than terms can give thee out!
[*They fight: alarum.*
Macb. Thou losest labor:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed. 10
Let fall thy blade on vulnerable crests;
I bear a charméd life, which must not yield
The one of woman born.
Macd. Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped.

Macb. Accurséd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense; 20
That keep the word of promise to our ear,
And break it to our hope. I 'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time.
We 'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
" Here may you see the tyrant."
Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane, 30
And thou opposéd, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff;
And damned be him that first cries " Hold, enough! "
[*Exeunt fighting. Alarums.*

Retreat. Flourish. Enter, with drum and colors, Malcolm, *old* Siward, Ross, *the other Thanes, and Soldiers.*

Mal. I would the friends we miss were safe arrived.
Siw. Some must go off: and yet, by these I see,
So great a day as this is cheaply bought.
Mal. Macduff is missing, and your noble son.
Ross. Your son, my lord, has paid a soldier's debt.

He only lived but till he was a man; 40
The which no sooner had his prowess confirmed
In the unshrinking station where he fought,
But like a man he died.

Siw. Then he is dead?

Ross. Ay, and brought off the field. Your cause of sorrow
Must not be measured by his worth, for then
It hath no end.

Siw. Had he his hurts before?

Ross. Ay, on the front.

Siw. Why, then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death.
And so his knell is knolled.

Mal. He 's worth more sorrow, 50
And that I 'll spend for him.

Siw. He 's worth no more.
They say he parted well and paid his score;
And so God be with him! Here comes newer comfort.

Re-enter MACDUFF *with* MACBETH'S *head.*

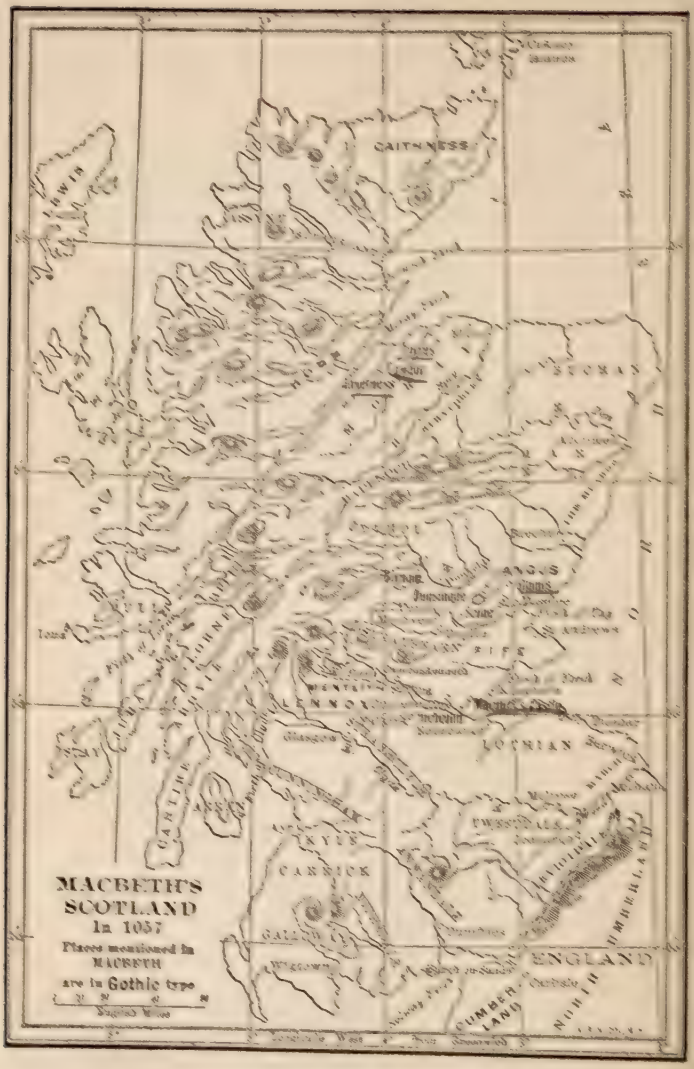
Macd. Hail, king! for so thou art. Behold where stands
The usurper's curséd head. The time is free:
I see thee compassed with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland!

[*Flourish.*

Mal. We shall not spend a large expense of time 60
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honor named. What 's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 't is thought, by self and violent hands 70
Took off her life; this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time and place.
So thanks to all at once and to each one,
Whom we invite to see us crowned at Scone.

[*Flourish. Exeunt.*


MACBETH'S
SCOTLAND
In 1057
Places mentioned in
MACBETH
are in Gothic type
CAITHNESS
SUTHERLAND
ANGUS
LENNOX
LOTHIAN
KYLE
CARRICK
ENGLAND
CUMBERLAND
NORTH UMBERLAND
Glasgow
Iona
Dunsinane
Scone
Dunfermline
Carlisle
Wigtown

NOTES AND COMMENT

Act I. Scene I.

In this first scene the key-note of the play is struck, and we are brought face to face with the Weird Sisters at the fag-end of one of their nights of evil incantation. Their meeting in foul weather, their malevolence, their nick-names for each other, Greymalkin, the cat, and Paddock, the toad, sufficiently suggest to us their nature; and their connection with Macbeth is announced before we have read ten lines. In all the particulars of witchcraft, in which this tragedy abounds, it is always to be remembered that Shakespeare was using the accepted beliefs and traditions of his time. There are few authors so contemporaneous as Shakespeare. In accepting the truth as to things about him, simply, without comment and without criticism that they were not something else, the great poet again and again reaches the larger truth that is such for all time.

The usual meter of Shakespeare's dramas is decasyllabic (ten syllabled) blank (unriming) verse. But he at times employs other meters for definite effects, as in his songs, and here. The meter of this opening scene of the witches is what is known technically as trochaic meter of four accents (truncated), that is, a succession theoretically of eight syllables to the line in which the first syllable and each alternate one thereafter receives the stress or accent, but the last syllable is cut off or omitted, thus making the verse seven syllables long. For example:

′ ◡ ′ ◡ ′ ◡ ′ (◡)
When shall we three meet again.

But this meter, as here used, discloses several departures from this scheme. Thus

◡ ′ ◡ ′◡ ′ ◡ ′ (◡)
I come Graymalkin, Paddock calls,

gives us an extra syllable prefixed to the order noted in the first line.

′ ◡ ′ ◡ ′ (◡) ′ (◡)
There to meet with Mac - beth,

gives us the same line with two syllables omitted to give force to the word *Macbeth.* Finally in

′ ◡ ◡ ◡ ′ ◡ ′ ◡ ′
Hover through the fog and filthy air,

the word *hover* like *over* and *even* frequently in Shakespeare's time (or *heaven,* now), has the value of one accented syllable, and two unaccented syllables follow it in place of the usual one syllable. The variations in meter are not blemishes or to be ascribed to what is called poetic license. They enter into the verse to give it variety and emphasis and are as much parts of it—that is as organic—as the regular metrical arrangement itself. Notice how the meter swings on until halted by the word *Anon,* which is outside of the scheme; and how it swings back in the last two lines which form a kind of refrain.

10. **Fair is foul**, etc.: a proverbial expression. Compare *The Faery Queen,* IV, viii, 32: "Then fair grew foul and foul grew fair in sight."

QUESTIONS ON THE SCENE

Why should this first scene of the play present us to the Weird Sisters? What is their connection with the story that follows? What is the meter of this scene? Is it absolutely regular, that is, does it follow a fixed scheme as to the number and distribution of the syllables in a line? What is the action of the Witches as they recite these lines? What did they look like and how were they dressed? What sort of a place is a "heath"?

Act I. Scene II.

The supernatural having been thus announced to us in these few lines, we are now introduced to the camp of King Duncan near Forres, a town on the Moray Firth in northwestern Scotland about midway between Nairn and Elgin. See the map.

Though the historical basis of the story of Macbeth is slender and, in much, decidedly questionable, the historical personage, with whom Shakespeare's character is to be identified, is supposed to have lived in the eleventh century, while Edward the Confessor was on the English throne and a few years before William the Conqueror brought his Normans over to England. (As to Shakespeare's sources, see the Introduction.)

When we see a play on the stage, our understanding is helped out by the scenery and by the costumes of the actors, who are dressed in a manner more or less like that of the age in which the scene of the play is supposed to be laid. When we read a play, if we are fully to understand it, we must picture both the scene and the characters in the mind's eye, and imagine for ourselves not only the appearance of each personage but his costume, his arms if a warrior, the kind of a house he lived in, its furniture and many other details. That all these things should be quite accurate is unnecessary; but a general sense of the spirit of the time, or at least of Shakespeare's own time, will materially add to our appreciation and enjoyment. Think of Duncan and his attendants of rank wearing armor, though not so complete or handsome as armor became three or four centuries later. Think of their followers as made up of heavy-armed spearmen and light-armed bowmen, not much better than the kerns and gallowglasses of the Western Isles; and imagine a semi-barbaric camp with the color in the flags and the tents and the trappings that belong to such an age. The plaid, the tartan and the bagpipe, things that we identify with later Scotland, hardly belongs to so early a period.

The bleeding sergeant is sometimes represented as carried in on a litter. The extravagance of his speech is due alike to the effort at description that a common man would make before his king and to the excitement of the fighting in which he has just shared. Notice how Macbeth is now further introduced to us as a brave warrior both by the sergeant and by Angus, and how Duncan pronounces the step in Macbeth's advancement to be thane of Cawdor before Macbeth knows of it himself.

The meter now changes to blank verse, the verse which is almost universally employed by Shakespeare and his fellow

dramatists for serious drama. Blank verse may be technically described as a decasyllabic unrimed verse made up of five iambic feet. Thus:

⏑ ′ ⏑ ′ ⏑ ′ ⏑ ′ ⏑ ′
Disdaining fortune with his brandished steel.

The normal scheme is a succession of ten syllables, alternately accented and beginning with an unaccented syllable. But in the dramatic use of English blank verse, there are many departures from this normal scheme. For example in the line,

⏑ ′ ⏑ ′ ⏑ ′ ⏑ ′ ⏑ ′ ⏑
As two spent swimmers, that do cling together,

we have an eleventh syllable added to the line at the end; in this,

′ ⏑ ⏑ ′ ⏑ ′ ⏑ ′ ⏑ ′
Worthy to be a rebel, for to that,

we have the normal or usual iambus (⏑ ′, an unaccented syllable followed by an accented one) replaced in the first word by a trochee, as it is called (′ ⏑, an accented syllable followed by an unaccented one). Both of these departures or variations —remember that they are not licenses—are very usual in all English dramatic blank verse. A more startling one in this scene is line 5,

⏑ ′ ⏑ ′ ⏑ ′ (⏑) ′ ⏑ ′
'Gainst my captivity. Hail, brave friend!

where, if we will count the syllables on our fingers, we shall find but nine, instead of ten. This is sometimes explained by saying that the word *Hail* is to be prolonged so as to have the value of two syllables. A better explanation notes that Malcolm has been telling those about him that "this is the sergeant" and that he then turns to the sergeant himself, bidding him welcome. Such a change naturally demands a pause and that pause is denoted by the omission of a syllable. To the student who is familiar with music there will be nothing mysterious in the recognition of the pause, or empty foot, in verse, which is much the same thing as a rest in a measure of music. Line 7 has but eight syllables in the line and may be explained thus:

⏑ ′ ⏑ ′ ⏑ (′ ⏑) ′ ⏑ ⏑ ′
As thou didst leave it. Doubtful it stood.

The student should look for other like cases in this play, and elsewhere in Shakespeare.

9. **Choke their art.** The doubtful issue of the battle is like the condition of two swimmers that are so closely interlocked that each interferes with the motion of the other.

10. **For to that:** for to that end, the end of becoming a rebel.

14. **Quarrel.** This is Johnson's emendation for the word *quarry,* prey, the doomed kerns and gallowglasses.

17. **Disdaining Fortune.** Fortune, showing favor to Macbeth's enemy, he disdained her; and, as the minion or darling of Valor, carved his way to his foe.

21. **Which,** as often, here equals *who* and refers to Macbeth. **Ne'er shook hands, etc.,** is the sergeant's extravagant way of saying never left him till he slew him.

24. **Cousin.** Macbeth and Duncan were first cousins.

25. **As whence, etc.:** as storms sometimes arise from the East where the sun rises so, etc.

31. **Surveying vantage:** looking for an opportunity.

40. **Memorize another Golgotha:** make this as memorable a place as another Golgotha. See *Mark,* xv, 22.

43. **So well . . . as:** in modern English, *as well . . . as.*

47. **Seems:** here *appears, comes.*

49. **Banners flout the sky and fan our people cold.** Ross conveys to the present the past boastful attitude of the Norweyan banners, set up for victory and chilling the Scots with fear.

54. **Bellona's bridegroom:** i. e., Macbeth likened to Mars who was the companion, if not the husband, of Bellona, the Roman goddess of war.

54. **Lapped in proof:** defended by armor of proof.

55. **Confronted him with self-comparisons:** met him with equal arms and valor.

58. **That now, etc.:** so that now. This omission of *so* before *that* is very common. Compare below, I, vii, 7: But in these cases, We still have judgment here [so] that we but teach Bloody instruction.

61. **Saint Colme's Inch:** the island of Inchcolm in the

Frith of Forth. On it was an Abbey dedicated to St. Colombia, who first preached Christianity in Scotland. See the map.

62. **Dollars.** The dollar was first coined in the Valley (Thal) of St. Joachim in Bohemia in 1518, whence the word *thaler.* To Shakespeare it was simply an outlandish piece of money and therefore suitable to this distant Scottish story.

QUESTIONS ON THE SCENE

Did Shakespeare regard the story of Macbeth as he found it in his source (Holinshed's *Chronicle*) the story of a real person? What kind of costume do you imagine the Scottish nobles wore about this time? What sort of soldiers were the kerns and gallowglasses? How do you explain the extravagance of the bleeding sergeant's speech? Find and explain the variations from the scheme of blank verse that occur in this scene. What do you gather concerning the character of Macbeth from this scene?

Act I. Scene III.

In this scene we are once more introduced to the Witches and their diabolical practices in killing swine, sailing the seas in a sieve, and wrecking ships by springing them aleak or tossing them about with storm and head-wind. And now Macbeth and Banquo meet the Witches on the open, treeless, wasteland that they call, in the British Islands, a heath; and their terrible prophecy is made. Notice how, after Ross and Angus meet him with greetings from the King and the promotion that fulfils part of the Witches' prophecy, Macbeth falls to pondering on "the imperial theme" (that is the possibility of his becoming king of Scotland); and how it presents itself to him from the first, not as an event likely to occur by a chain of circumstances in which he is personally to have no part, but as a "suggestion" (that is, temptation) "whose horrid image doth unfix my hair, And make my seated heart knock at my ribs, Against the use of nature." Macbeth is already a murderer at heart; and more, he has already begun to torture himself with the imaginative visions of his deed, its horror,

its possible failure, visions that show him a man of sensitive, nervous temperament and an imaginative poet, but no less void of any real love of virtue, truth or loyalty.

6. **Aroint thee**, see Glossary.

7. **Aleppo. . . . Tiger.** It can be no more than a coincidence that Hakluyt in his *Voyages* mentions the voyage of a ship called the *Tiger* to Aleppo in 1583. *Tiger* was a common name for a ship. Shakespeare employs it in *Twelfth Night.* Moreover Aleppo was a common port of call.

8. **Sieve.** None of these strange doings of the Witches are inventions of Shakespeare. What he did was to take the popular beliefs in witchcraft of his time, current in folk-lore and in books such as Reginald Scot's *Discovery of Witchcraft,* 1584, and work them up imaginatively.

9. **Rat without a tail.** This absence was supposed by some to indicate that the creature was a witch so transformed.

10. **I'll do** is variously explained as gnaw a hole in the *Tiger* to sink her, or so disable her rudder.

11. **Wind.** Witches were popularly believed to control the winds, so that they even sold them to superstitious mariners. Thus Thomas Nash in his *Terrors of the Night,* 1596, writes: "Far cheaper may you buy wind amongst them [witches], than you can buy wine or fair words in the court. Three knots in a thread, or an old grandame blessing in the corner of a napkin, will carry you all the world over."

15. **Ports they blow.** By some explained as *blow from* or *blow to* according to a practice in Elizabethan English of omitting the preposition after verbs of motion. For example: reel [in] the streets at noon; creep [on] the ground; arrived [on] our coast. Others prefer to read for *ports, points* of the compass. Notice how after some irregularity the verse settles down again to the trochaic meter of four accents first used by the Witches.

17. **Shipman's card:** sea chart; the paper under the pilot's needle on which are marked the points of the compass.

23. **Dwindle.** A favorite practice among witches was the framing of a figure of wax in the name of some one whom it was intended to harm and the slow consuming of the figure,

turned as on a spit before a fire, thus to work the person so named harm.

32. **Weird sisters,** The adjective *weird* occurs six times in *Macbeth* and always applied to the Witches. It is somewhat disconcerting to learn that Shakespeare did not invent this apt epithet, but found it in his source in Holinshed where, after describing the meeting of Macbeth and Banquo "suddenly in the middest of a land" with "three women in strange and wild apparel, resembling creatures of elder world," the old chronicler continues: "Afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destiny, or else some nymphs or fairies indued with knowledge of prophecy by their necromantical science, because everything came to pass as they had spoken." In this first occurrence of the phrase in Shakespeare all modern editions depart from the reading of the folio, our only authority, which is *weyward sisters*. But who dare be so bold as to restore it?

38. **So foul and fair a day:** foul as to the weather, fair as to his victory. Macbeth's first words echo the refrain of the Witches in the opening scene: "fair is foul, and foul is fair," thus establishing in our minds that there is a subtle and hidden kinship for evil between the Witches and Macbeth.

46. **Beards.** Popular superstition ascribed beards to witches.

48. **Glamis.** The thaneship of Glamis was Macbeth's inheritance from his father, Sinel. The castle is still pointed out about five miles from Forfar and part of the building is still inhabited. Cawdor Castle, about six miles from Nairn and overlooking the Moray Firth is also still standing. It dates from exceedingly early times. Both these castles claim to be the place of Duncan's murder. See the map.

55. **Present grace** refers to Macbeth's present status as thane of Glamis; **noble having,** to his predicted promotion to the thaneship of Cawdor; **royal hope,** to his aspiration to the crown.

72. **Cawdor lives a prosperous gentleman.** There is considerable inconsistency in the mention of Cawdor. Macbeth conquers him and supposedly takes him prisoner; and yet alludes to him here as prosperous and below, line 109, seems

not to be acquainted with his fate. Angus and Ross show a similar inconsistency. Shakespeare is often thus careless as to matters that are not essentials to his story.

84. **On** is often used by Shakespeare where we should say *of*. Compare, however, the modern, "we live on bread."

84. **Insane root**: probably the hemlock; by some described as henbane.

93. **Thine or his.** *Thine* refers to praises, *his* to wonders. His private admiration of your deeds, and a desire to do them public justice by praise of them, contend in his mind.

93. **That**: the conflict in his mind.

97. **Images of death**: explained as the corpses on the field of battle; by others, as the shapes in which death presents itself.

111. Scan:

Which he deserves to lose. Whether he was combined,

Making a verse of six stresses, known as an alexandrine.

120. **Trusted home**: trusted to the uttermost, fully.

123. **To win us to our harm, etc.** In these words, it has well been said, is contained the whole idea and philosophy of this play.

129. **I thank you gentlemen.** Macbeth turns momentarily from his abstraction to address Ross and Angus once more, and immediately returns to communing with himself.

135. **Horrid image doth unfix my hair**: cause my hair to stand on end with terror.

137. **Present fears**: fears of present danger.

139. **Whose murder, etc.**, in which murder has not yet got beyond mere imagination.

140. **Single state of man**: explained as "my inadequate unsupported manhood;" elsewhere: "man is compared to a kingdom or state which may be described as *single* when all faculties are at one."

140. **Function is smothered in surmise.** All powers of action are rendered inoperative by the overpowering image in the mind.

144. **New honors** [that have] **come upon him.**

147. **Time and the hour.** A proverbial expression similar to the modern: "It is a long lane that has no turning."

154. **The interim having weighed it:** the intervening time having estimated the occurrence at its real value. *Interim* is here personified.

QUESTIONS ON THE SCENE

To what extent do you think that Banquo understood the nature of the Witches' message to Macbeth? How do you account for Macbeth's horror at the prophecy of the Witches as to himself? What do the Witches mean by telling Banquo that he is "lesser than Macbeth, and greater?" What effect does the greeting of Macbeth by Ross as "thane of Cawdor," have upon him? Why does Macbeth say that "the thane of Cawdor lives a prosperous gentleman?"

Act I. Scene IV.

This scene apparently takes place on the day after the last. The report of the execution of Cawdor is not important in itself, but it furnishes an introduction to the important announcement of the King that his son Malcolm is to succeed him. In feudal times, such as these, the crown did not always descend to the nearest kin of the king; and hence such a designation was necessary. This rendered the fulfilment of the Witches' prophecy as to Macbeth less likely. But it became at once "the external determining cause" of Macbeth's murder of Duncan; although his intention to commit the deed was already formed from the moment of the Witches' prophecy.

2. **In commission:** charged with the execution of Cawdor.

3. **Spoke:** spoken.

9. **Studied in his death:** well instructed as to how to die; an expression borrowed from the language of the stage, as frequently in Shakespeare. Compare *Merchant of Venice,* II, ii, 205: "Like one well studied in a sad ostent."

19. **Proportion:** due proportion.

27. **Safe:** here sure, certain.

30. **Known no less:** and must be no less known, as we should now say. Note the double negative in *nor . . . no,* a common Elizabethan construction.

32. **Grow:** here in the double sense of cling close, and increase, thrive.

35. Scan: In drops of sorrow. Sons, kinsmen, thanes, and observe that the pause is due to a transition in the thought.

37. **Establish our estate upon:** settle the succession to the throne.

39. **Cumberland** was held at that time by Scotland of the crown of England as a fief. See the map.

41. **Signs of nobleness:** insignia of nobility.

52. **The eye wink:** that is, encourage, prompt.

54. **True, worthy Banquo.** The King here continues a conversation, already carried on in dumb show while Macbeth has been soliloquizing.

QUESTIONS ON THE SCENE

What effect did the announcement of King Duncan that Malcolm was to be his successor have on the prospects suggested to Macbeth by the Witches? How do you explain an announcement such as this concerning the succession to the crown? Did the crown always descend from father to son in these old feudal times? What effect did this announcement have on Macbeth's determination to murder Duncan?

ACT I. SCENE V.

Lady Macbeth may be supposed to be finishing the letter which she is reading as she enters, having withdrawn from her attendants to seek the stricter privacy which its tenor demands. Stage letters are not precise copies of letters in life; but symbols of them, giving to the audience only a sufficient clew to the matter intended to be conveyed. Is it love for her husband and devotion to his success that animates Lady Macbeth? Or is it ambition in which she shares to the full in her husband's temptation and becomes a full partner with him in their crime? Notice how thoroughly she understands her husband's nature in the soliloquy that follows the letter; and also her absolute determination, her steeling of her blood to commit the crime, in her further soliloquy after the exit of the Messenger. Lastly, on the meeting of the two, we find that each has reached an

irrevocable decision as to the murder,—it is to be; and in the words, "Duncan comes here tonight," the opportunity flashes instantly and simultaneously into the minds of both. For however Macbeth may have played with the idea in his mind, Lady Macbeth's decision is the determinating factor.

Inverness. The castle at Inverness is to be preferred as the place of Duncan's murder to either that of Glamis or of Cawdor, as the former is too remote from Forres, and Lady Macbeth could hardly have entered into the latter, as its mistress, before her husband had apprised her of the King's gift of it to him. The castle at Inverness is still used as a prison. See the map.

2. **Perfectest report.** Macbeth had not made inquiry as to the nature of the Witches, but he felt that, having foretold that he would become thane of Cawdor, they might be trusted as to the truth of their further prophecy.

18. **Milk of human kindness.** This does not mean that Macbeth is full of pity and too tender hearted to commit a cruel deed; but that he has "an instinctive tendency to shrink from whatever is in any way unnatural" or abnormal [i. e., out of kind], that his "character is the type of commonplace morality, the shallow, unthinking man's lifelong hesitation between God and Mammon." (Moulton.)

21. **Illness should:** the evil nature that should, etc.

22-26. **Would'st not play false . . . be undone.** In this difficult passage the quotation marks are best placed to include only the clause "Thus thou must do, if thou have it." The meaning then (to quote Deighton) is: "You desire that (the crown) which bids you to get in a certain way (to murder Duncan) if you wish to secure it." The succeeding words: "And that . . . undone," are "Lady Macbeth's comment, and mean: And that (the murder) is a thing which you rather hesitate to do than wish should not be done."

28. **Chastise.** The accent of this word was formerly, as here, on the first syllable.

29. **Round:** metaphorical for the crown.

30. **Doth seem to have:** doth appear to want to have thee crowned. Compare *Alls Well,* I, ii. 7-9: "Wherein our dearest friend . . . would seem to have us make denial."

31. **Tidings.** This word appears both as a singular and a plural in Shakespeare. See *Antony and Cleopatra,* IV, xii, 112: "With this tidings."

34. **Informed.** Here use absolutely, as below, II, i, 48: "It is the bloody business which *informs* thus to mine eye."

36. **Had the speed of him.** Compare our expression, had the best of him.

39. **The raven himself is hoarse.** This refers not, as sometimes explained, to the messenger's hoarseness which could scarcely be conceived as caused by want of breath, but to the popular superstition that the croak of a raven was a foreboding that a corpse is coming that way. Lady Macbeth may be supposed to allude to the actual croaking of a raven which she has heard and noticed before.

40. **Entrance:** trisyllabic here as often elsewhere.

45. **Access:** accented, as almost always in Shakespeare on the second syllable.

47. **Keep peace between The effect and it:** "come as peacemaker between the purpose and the effect." (Hudson revised.)

54. **Blanket of the dark:** wrapping of darkness, in allusion to night wrapped as in a pall, of the line but one above. The *knife* and *pall* are referable to tragedy when the Elizabethan stage was hung in black. *Blanket* may also have been suggested by the stage curtain. The word *peep,* which was of more dignity in the old age than now, has here the force of *pry.*

64. **To beguile the time, etc.:** to deceive those about you, you must act as they act, that is, assume the aspect of hospitality and good cheer. *Time* is here put for what occurs in time.

73. **To alter favor:** to change countenance.

QUESTIONS ON THE SCENE

Explain the nature and purpose of stage letters. Is it love for her husband or ambition for him and for herself that causes Lady Macbeth to take up with the idea of the murder? Does Lady Macbeth fear that her husband is too tender-hearted to commit murder? or too cowardly and faltering? Explain why the words of Macbeth: "Duncan comes here tonight," mark the determination to carry out Macbeth's design.

Act I. Scene VI.

Shakespeare's descriptions of external nature are always confined to the strict demands of the drama. As a play commonly requires a definite picture of the objects that form the setting of the human scene, there is no place in his works for fine descriptions of scenery at large. In this scene, for example, the pleasing situation of Macbeth's castle, the swifts, or swallows, rearing their twittering broods in the ingles and cornices of the frowning masonry of the gateway—give us not only a vivid glimpse of the scene, but convey to the reader a sense of home and hospitality such as should welcome a guest. All the more dreadful, then, seem the hypocritical words of Lady Macbeth's welcome of Duncan, and all the greater the contrast between the suggested picture of peace and security and the subsequent barbarous and treacherous abuse of the laws of hospitality.

2. **The air nimbly . . . senses:** our senses are soothed by the fresh sweet air.

5. **Masonry.** In the First Folio, the word appears as *mansonry,* apparently a misprint for *masonry.* But some think that the correct word is *mansionry,* meaning (like *masonry*) *nest-building,* or perhaps *abode.*

6. **Smells wooingly here; no jutty, frieze.** Perhaps the defective length of this line may be explained by a pause after *here,* as Banquo scans more narrowly the battlements.

7. **Coigne of vantage:** a projecting corner or angle offering advantages of view or, as here, for the swifts' building.

11. **Sometime:** sometimes; the two forms are used indifferently by Shakespeare.

11-14. **The love . . . your trouble.** This passage has been read thus: "The love that our friends bear for us sometimes causes us trouble, for which still we are thankful as an evidence of that love. Thus I teach you how you shall bid God reward us for your pains and thank us for your troubles, for are they not evidence of our love?"

13. **God 'ild us.** "We use 'God yield you,'" says Pals-

grave, author of an old dictionary, "by manner of thanking a person."

21. Coursed him at the heels: chased him, or followed him closely.

26. In compt: subject to account.

QUESTIONS ON THE SCENE

What is the purpose of descriptions of scene in a drama? What artistic purpose is served in the passage describing the martlet, building in security its nest in the frowning portal of the castle?

ACT. I. SCENE VII.

The scene is here in an outer room or corridor adjoining the hall in which Macbeth has been entertaining his guests at table. Hautboys and torches signify, in the old stage directions, the music and unusual lightings accompanying a festivity. The torches were commonly held by attendants, who stood about the room and behind the guests.

Macbeth, full of his project of murder, withdraws to this outer room to communicate with his thoughts. His whole soliloquy shows him full of "selfish imaginings" as to the difficulties and risks likely to ensue upon his murder of Duncan, but absolutely untouched by any moral scruples of any kind. If he can contrive to carry out his wicked designs without having to pay too much for success in this world, he is impiously willing to take his risks as to the world to come. But the difficulties seem too great for him until Lady Macbeth joins him and puts heart into his flagging purpose, first by taunting him with cowardice, by appealing to his soldierly instincts, by a display of her own terrible undaunted spirit, and lastly by pointing out to him the direct means to the accomplishment of the deed.

1-7. If it were done . . . life to come. In the first two lines of this passage, Shakespeare plays on two meanings of the word *done*. The whole passage may be thus explained: If it were done (ended) when 'tis done (performed), *then* it would be well it were done (ended) quickly. If the assassi-

nation could trammel up (shackle or restrain) the consequence (that is, the things that might follow upon it), and catch (attain), with his (its) surcease (with the consummation of the deed) success (a fortunate outcome, one unattended by disagreeable consequences); that but this blow (if but this blow) might be the be-all and end-all (the absolute completion of the whole matter) here (in this world), But here (only here) upon this bank and shoal of time (this period of man's life in the world), We'ld jump the life to come (we, that is I, would undertake to run the risk as to the future state).

8. **Still have judgment here, that:** ever have our punishment in this world, so that, etc.

19. **Will plead like angels.** Do not mistake these lines, in which Macbeth is speaking only of the indignation that the murder of such a man as Duncan may excite, for the compunctions due to any religious or moral sense.

21. **And pity . . . . drown the wind.** Is this passage rant? or fine extravagance of figure warranted by the excited stage of the imaginative mind of Macbeth?

22. **Cherubin.** This Hebrew plural, more correctly *cherubim,* was used from early times as an English singular and the form *cherubims* formed by analogy. It is unlikely that Shakespeare knew more than the popular usage of his time as represented in the passages of the Bible in which this word occurs. The idea of the figure doubtless recurred to the poet from his recollection of the *Psalms,* xviii, 10: "And he rode upon a cherub and did fly: yea, he did fly upon the wings of the wind." Shakespeare knew his Bible well.

23. **Sightless couriers of the air.** Invisible runners, *i.e.,* the winds, the air in motion.

25. **I have no spur . . . on the other.** I have no spur, no justification, nothing, such as a wrong, some neglect on Duncan's part, to goad me on to this murder; but only ambition which striving to leap into the saddle, leaps too far and falls on the other side of the horse. The figure of the spurless rider suggested the figure of an over-ambitious attempt to mount. We may regard the omitted word *side* as supplied from the word *sides* above; think of the sentence as broken off, incomplete, by the entrance of Lady Macbeth; or consider the word *side* as

having dropped out of the line in the folio, in which last case the completed line would scan:

And falls on th' other [side.] How now! What news?

It may be observed that the folio reads *th' other,* not *the other.*

32. **Bought:** here, as frequently, acquired.

34. **Would:** ought to be. Modern usage requires *should* in this sense. Shakespeare does not use *shall* and *will* in accordance with our practice of to-day.

35. **Was the hope** (in which you clothed yourself as in a garment) **drunk?**

37. **And wakes it.** Does the hope after its debauch now wake and look, etc.

39. **Such I account thy love:** that is as green and pale as thy hope.

42. **Ornament of life:** the crown.

45. **Cat i' the adage.** "The cat would eat fish and would not wet her feet." Heywood's *Proverbs,* 1566.

47. **Beast.** This word is used in violent contrast with *man* above. If, as Macbeth says, he dare do all that may become a man and murder does not become a man, as he implies, Lady Macbeth retorts: "If not an act in which a man may engage, what beast was it in you, or in others that made you suggest the deed to me?"

50. **More than what you were:** that is King.

51. **Nor time nor place, etc.** It does not seem necessary to assume that the matter of the murder was discussed by the two before the action of the play, or in some lost or omitted scene. Macbeth's letter in Scene v. was quite sufficient to "break this enterprize" to Lady Macbeth. It is not the letter that discloses Duncan's intended visit, but a messenger that follows hard upon the letter. Macbeth did not know that Duncan was to visit his castle when he wrote his letter; therefore time and place did not then adhere. With Duncan's coming "They have made themselves."

57. **His boneless gums . . . the brains.** We should use *its* in both of these cases; and *its* occurs a few times in the Shakespeare folio. For the most part, however, the new form

was avoided either by the use of the original neuter possessive *his,* by the article, *the,* or by *it.*

59. If we should fail? "This is the critical point of the scene. . . . The practical man is nerved by having the practical details supplied him." (Moulton.)

59. We fail! Does Lady Macbeth mean: "We fail and there is no more to be said about it. It is over;" or "How is it possible for us to fail?" If the latter, note that the *But,* in the next line has the force of *only.*

60. Sticking-place. This metaphor is probably derived from the screwing up of a string of a mandolin or violin to the point at which it is properly stretched and the peg or screw sticks.

65. Memory . . . a limbeck. "By the old anatomists the brain was divided into three ventricles [or cavities] in the hindermost of which they placed the memory. . . . The third ventricle is the cerebellum, by which the brain is connected with the spinal marrow and the rest of the body: the memory is posted in the cerebellum, like a warden or sentinel to warn the reason against attack. When the memory is converted by intoxication into a mere fume, then it fills the brain itself, the receipt, or receptacle of reason, which thus becomes like an alembic or cap of a still. " (Clarendon.)

78. As: equivalent to *seeing that.*

QUESTIONS ON THE SCENE

Explain the manner in which this scene is set. What was the Elizabethan use of torches and torch-bearers? How do you explain the use on the stage of a passage such as Macbeth's opening speech or soliloquy in this scene? Do men talk aloud to themselves in this manner in life? Does it appear by this soliloquy of Macbeth that he was troubled by scruples of conscience? How does Lady Macbeth rouse her husband's flagging determination? Which of the two is the real leader in the murder of Duncan?

Act II. Scene I.

The scene is here apparently a court within the precincts of the castle, surrounded by a gallery upon which various chambers opened. Stairs ascend to the gallery and there is a gate-

way at one side leading to the porter's lodge. Such a court was common in old castles like Macbeth's, and the life of the household centered about it by day. Now all is hushed, the revelers have betaken themselves to bed, Banquo and Fleance are so doing likewise, and thus meet Macbeth as they are crossing the court. Notice the horror of the impending murder that hangs over the whole scene: the dread that makes Banquo suddenly resume his sword, his inability to get the Witches out of his mind; his half-whispered conversation with Macbeth; Macbeth's own hallucination as to the dagger, his settled determination despite his vaporings about Hecate and Tarquin; and—most terrible of all—the single stroke of the bell, the signal agreed upon, by Macbeth and his wife, for the moment of murder.

Fleance, with a torch before him. This is the reading of the folio and probably means Fleance bearing a torch.

4. **There's husbandry in heaven:** thrift in heaven, inasmuch as the stars, the candles of those who live in heaven are put out.

5. **Take thee that, too.** Banquo here gives Fleance his dagger, or some piece of his armor, disarming as in the house of a friend.

7. **Merciful powers . . . in repose.** Notice the contrast between Macbeth and Banquo, who, haunted likewise in his dreams by the vision of the Weird Sisters, prays to be delivered from their evil suggestions.

9. **Give me my sword.** Banquo calls for his sword on hearing a noise, not as sometimes said, because he learns of Macbeth's evil purpose and wishes either to share it or at least defend himself.

16. **Shut up:** concluded what he said in measureless content.

16. **Being unprepared . . . wrought.** Being unprepared, our entertainment was of necessity defective, and we had only in our power to show our willingness to serve.

22. **Entreat an hour to serve:** prevail upon an hour of your time to be at our service. Notice the exaggerated courtesy of Macbeth, a further mark of his treachery, and his assumption of the royal *we* to one who had been his fellow like Banquo.

25. **If you shall cleave . . . for you.** If you shall remain

of that party that will give consent to my ascending the throne when the time comes (when 'tis) it shall make honor for you. Macbeth is intentionally obscure. He dare not tell Banquo that he has determined to murder the King. He finds Banquo still possessed by the image of the Weird Sisters and inclined to believe that their further prophecy is likely to come true. Hence the suggestion, which Banquo takes to refer to the mere possibilities of the future.

30. **Exeunt Banquo and Fleance.** Fleance stood back, still holding the torch while his father was talking with Macbeth, and preceded, as Banquo went out, to light him on his way to bed.

33. **Is this a dagger.** Should this be represented, as some have suggested, as an actual dagger lying on the table or appearing supernaturally and disappearing as did the Witches? Or is it a dagger of the mind's eye, an hallucination, begotten of Macbeth's pondering on murder?

44. **Mine eyes . . . the rest.** His eyes are the fools of the other senses if they perceive what is not; they are worth all the other senses if they alone perceive what is.

52. **Pale Hecate's offerings:** offerings to pale Hecate, so conceived as a ghostly figure haunting tombs. See Glossary.

55. **Ravishing strides.** Here the epithet *ravishing* is transferred, as often, from Tarquin to his *strides* or *steps*.

QUESTIONS ON THE SCENE

Explain the probable arrangement of this scene. Why should Banquo and his son, Fleance, be crossing the court-yard of the castle at night with a torch? What are some of the means used by the poet in this scene to create an impression of impending evil? Would it spoil the scene to represent an actual dagger as appearing before the eyes of Macbeth?

Act II. Scene II.

Notice that there is here no real change in scene or in motive. As Macbeth goes out upon the prearranged signal to commit his horrible deed, Lady Macbeth comes forward to occupy our attention and continue, in her avowal of her active part in the crime, the inevitable progress of the scene to the murder and

what follows. No scene in ancient or modern drama surpasses the terrible power and passion of this one from the ominous screech of the owl, the crying out of the sleeping men as the shadow of murder passes by to the deed committed behind the scenes, the more terrible that we do not see it, to Macbeth's imagining of the voice that cries "Sleep no more," and his frenzied contemplation of his blood-stained hands. The contrast, too, between his imaginative frenzy and Lady Macbeth's superhuman self-control is amazing, with her contempt for her husband's cowardice and want of self-command. Lastly comes the wonderful relief of a situation, to become intolerable if further prolonged, in the trivialities and rude humor of the porter on the knocking at the gate.

3. **Bellman.** Compare *The Duchess of Malfi,* IV, ii: "I am the common bellman, that usually is sent to condemned persons the night before they suffer." The hooting of the owl was always regarded as ominous.

9. **Who's there? what, ho!** The folio places *"Enter Macbeth"* before these words; some editors prefer to consider them uttered *"within,"* placing Macbeth's return before Lady Macbeth's words: "My husband!" Clearly the previous words of this speech of hers are not uttered in Macbeth's presence. It is best to conceive of Macbeth as looking about and moving from arch to arch at the back of the stage after "what ho!" Coming forward, as he reaches Lady Macbeth's side, she exclaims: "My husband!" A refinement on the stage business of this passage conceives Macbeth as hurrying out of the King's chamber on hearing a noise, the deed yet undone. Then, after uttering the words: "Who's there? What, ho!" from the door of the royal chamber, he rushes back, and the murder is committed during the five ensuing lines of Lady Macbeth's speech.

23. **That:** so that.

27. **As:** as if.

28. **Listening:** listening to, overhearing their fear.

31. **Wherefore could I not pronounce "Amen"?** Note the difference between the superstitious hypocrisy of such a question and Lady Macbeth's clear apprehension of its true significance.

37. **Ravelled sleave:** tangled skein of floss-silk. Compare

Troilus and Cressida, V, i, 35: "Thou idle, immaterial skein of sleave-silk."

39. **Second course.** In the second course of Elizabethan meals the most nourishing dishes were served. Sleep most nourishes nature and replenishes the system.

52. **Infirm of purpose.** Note the contrast between Macbeth, who was not afraid to commit the crime, though so irritable is his fancy that he can not look upon it once done, and Lady Macbeth, whose mind is free from fancies and who can therefore nerve herself to see what she might not have dared to perform.

54. **The eye of childhood, etc.:** a taunt at Macbeth's cowardice.

56. **Gild.** Red is commonly used in our old literature to denote the color of gold, hence to gild is to make red or, as here, smear with blood. Notice the play on the words *gild* and *guilt,* which, however it may appear wanting in taste to our modern sense, is characteristically Elizabethan and Shakespearean.

57. **Knocking within.** On the tragical power and significance of this stage direction the student should consult the famous essay of De Quincey, "On the Knocking at the Gate in *Macbeth.*"

63. **The green one red.** The folio places a comma after *one,* that is making the green one (sea) a red sea. Some explain, making the green (*sea* understood) one (that is wholly or entirely) a red sea.

73. **To know my deed.** "If I must look my deed in the face, it were better for me to lose consciousness altogether." (Clarendon.)

74. **Wake Duncan.** Notice Macbeth's revulsion against his crime and momentarily repentant wish that Duncan were alive to be so awakened.

QUESTIONS ON THE SCENE

Explain exactly how Lady Macbeth prepared the way for her husband to murder Duncan. Why does Macbeth call out "Who's there? what, ho?" And how do you explain the action at this point? Do you think that the effect would be heightened if

Duncan's murder were actually represented on the stage? Who are the "two lodged together" who are disturbed by Macbeth? Are they the grooms that lay in the royal chamber? Or Duncan's two sons, startled by the shadow of murder passing their door? How do you account for the difference between Lady Macbeth and her lord in the effect of the murder upon their nerves? Is Macbeth's wish that Duncan were alive to be awakened by the knocking due to a genuine repentance for his wickedness? or to fear for the failure of his ambition in the consequences of his crime?

ACT II. SCENE III.

The low trivialities of the Porter in the opening of this scene have been variously criticised. So great a critic as Coleridge rejected them as not Shakespeare's except for a few words; others have imagined them the work of a later dramatist, Middleton, supposed by some to have been busy in a revision of this play. The knocking is certainly an organic and necessary part of the play. The very commonness and low vulgarity of the Porter are alike true to nature and necessary to the dramatic contrast which they were evidently written to produce. Shakespeare's faithfulness to life causes him at times to trespass in what would now be considered good taste. Be careful always to distinguish between the dramatic function of a passage and the same passage, judged as an expression of general truth or of Shakespeare's own personal opinion.

Macduff and Lennox may be regarded as having been lodged somewhere without the castle, or at least without this inner court. They have risen betimes to attend the King in accordance with his command, and Macduff presses on to the King's chamber, thus being the first to discover the murder.

In some of the acting revisions of *Macbeth* Lady Macbeth is not present at the discovery of the murder. It is obvious that with the castle bell ringing an alarm, Lady Macbeth could not have excused her absence from among her household nor have explained it. She was plainly there as in the play; especially as she knew but too well that her presence was absolutely neces-

sary to nerve her vacillating and unstable lord. She mistrusts his judgment as well as his courage and waits until she is assured that he will carry off the situation for the time and then swoons, or affects to swoon, and is borne off the stage.

Notice especially the conduct of Macbeth when the murder is discovered. The extravagance of his speech beginning, "Who can be wise," denotes that his fury is merely assumed; but it is a nice question as to whether he should be represented by the actor that impersonates him as struggling to control his emotions and half-disclosing that he knows too much about the murder, or as coolly brazening it out and producing the impression of an innocent man on some, at least, of those that hear him.

2. **Old**: plenty of, enough of, a very usual meaning for this word.

16. **French hose**: variously described as narrow or wide hose. The meaning is clear enough in either case.

21. **Primrose way**: opposite of the straight and narrow way. Compare *Hamlet,* I, iii, 50: "The primrose path of dalliance treads."

26. **Second cock**: second crowing of the cock, about three o'clock in the morning. Notice that while the banquet to King Duncan, the retiring of all late to bed, the murder and the early knocking at the gate would occupy several hours in actual occurrence in life, they are all condensed in the drama into a closer sequence in time.

51. **Timely**: here *betimes* used adverbially, early, betimes.

53. **A joyful trouble.** Note the unconscious irony of these words of Macduff which have a very different meaning to Macbeth. The joyful trouble is Macbeth's hospitable reception of Duncan, not his guidance of Macduff to the King's chamber door.

54. **Physics pain**: *i. e.,* affords a medicine or cordial to pain.

58. **He does;—he did appoint so.** Macbeth shelters himself with a glib lie, but hesitates, as he utters it, and qualifies his statement.

62. **Prophesying.** Scan:

And prophesying with accents terrible.

In general it is better to read verses in which an extra syl-

lable occurs within the line, with a rapid and distinct pronunciation than to regard them as cases of contraction or elision. Listen to any good reader and observe his unconscious handling of such a line.

63. **Combustion:** social confusion, tumult. Compare *Henry VIII,* V, iv, 51: "For kindling such a combustion in the state."

64. **Hatched to the woeful time:** born to the time, that is the time's brood, or hatched to suit the time. (Clarendon.)

64. **The obscure bird:** the owl, the bird that loves darkness and haunts obscurity.

69. **Tongue nor heart cannot.** Notice the double negative which in Shakespeare's day only strengthened the statement. This was a very common idiom.

73. **The Lord's anointed temple.** The confusion of Macbeth's metaphor is natural under stress of his excitement. It is not the temple that is the Lord's anointed, but Duncan the King. Compare *I. Samuel,* xxiv, 10: "I will not put forth my hand against my lord, for he is the Lord's anointed;" and *Corinthians II,* vi, 16: "For ye are the temple of the living Lord."

77. **A new Gorgon.** The ancients distinguished three Gorgons, Stheno, Euryale and Medusa. Shakespeare here refers to the last and probably derived the allusion from Ovid's *Metamorphoses,* Book V, 189, where is told how Perseus turned his enemies to stone by making them look on Medusa's terrible head.

83. **Great doom's image:** a sight as awful as that of the Last Judgment.

90. **Repetition in a woman's ear.** Perhaps these words suggested Lady Macbeth's simulated fit of fainting later in the scene.

93. **What, in our house?** Notice the falseness of this remark. Had Lady Macbeth been innocent, she would have thought of the murdered King, not of the effect of that murder on her and her husband's reputation.

101. **Vault.** The world is likened to a wine-vault from which the wine has been drawn; the metaphor lies in the comparison of the vaulted sky of the world to the dark masonry of the arches of a wine-cellar.

113. **Wherefore did you so?** This direct and searching question of Macduff is a crucial point for Macbeth; and Lady

Macbeth awaits his answer with fear of his cowardice. The moment she finds him rising to the situation and warding off the danger of the moment, her presence is no longer necessary to sustain him, and she pretends to faint, thus to divert attention and to get herself out of participancy in this trying situation. It is a mistake to think that Lady Macbeth really faints either from fear or from momentary tenderness of heart, though many have so interpreted this passage.

118. **Laced:** embroidered. Silver tissue was at times embroidered or embellished with golden trimmings in the costly garments of the time. The figure is intentionally extravagant to show the insincerity of Macbeth.

121. **Colors:** in allusion alike to the color of blood and to the badge or ensign of the alleged murderers.

122. **Unmannerly breeched:** the blade of the dagger rudely covered with blood as with breeches. Note, once more, Macbeth's pretended indignation disclosed by the extravagance of his language.

124. **Help me hence.** Lady Macbeth's waiting-women here come to her assistance, and, taking her aside, Malcolm and Donalbain, left alone for the moment in the confusion, address to each other their asides.

129. **Auger-hole.** The place is so full of treachery, hidden in no one knows what minute and unsuspected place, that this is no time to speak.

130. **Brewed:** a contemptuous allusion to the feigned lamentations of Macbeth and his Lady which the young princes see through.

131. **Upon the foot of motion:** that is, ready to act as did Macbeth, equally contemptuous with the allusion to brewed tears.

132. **Naked frailties.** In reference to the circumstance that the assembled guests and servants are half-clothed, as having been hurriedly roused from their beds and therefore likely to catch cold.

136. **In the great hand . . . malice:** "I put myself under the direction of God, and relying on his support, I here declare myself an eternal enemy to treason, and to all other designs that have not yet come to light." (Heath.)

139. **Put on manly readiness:** put on our armor; arm ourselves.

142. **Unfelt sorrow.** Another veiled allusion showing suspicions which the princes dare not utter aloud.

143. **Easy:** that is, easily. Shakespeare frequently uses a word in the adjective form as an adverb. Abbott thus accounts for this: "In early English many adverbs were formed from adjectives by adding *e* (dative) to the positive degree: as *bright,* adj.; *brighte,* adv. In time the *e* was dropped, but the adverbial use was kept. Hence from a false analogy, many adjectives which could never form adverbs in *e* were used as adverbs." Compare below, the next scene, line 29, the use of *like* for *likely.*

146. **There's.** Here, as often, the singular is found with the plural noun. Compare *Othello,* I, i, 172: "Is there not charms?"

147. **Shaft . . . . not yet lighted:** we are in danger from the same shaft that has struck Duncan.

150. **Dainty of leave-taking:** ceremonious in saying good-bye.

QUESTIONS ON THE SCENE

How do you explain the whole episode of the knocking at the gate? Do you consider this infusion of a bit of comedy into tragedy defensible, or as wanting in taste? How do you explain the circumstance that Macduff and Lennox do not seem to have been lodged in the castle? Why did they come to attend the King so early? Could Lady Macbeth have stayed away at such a moment as this? Do you think that Lady Macbeth really fainted or only pretended to faint? Why did she wait until she knew exactly how Macbeth was going to behave on the discovery of the murder, and then faint? Do you think that Macbeth succeeded in giving any one present the idea that he was an innocent man? Do you think that Macbeth disclosed his guilt in his manner or that circumstances pointed to him as the murderer? Was it a mistake, from Macbeth's point of view, for him to kill the grooms? What did Banquo probably think of the murder? Was the determination of Duncan's sons a reasonable one in view of the circumstances?

Act II. Scene IV.

This scene not only puts before us the portents which men believed attended upon the murder of Duncan to show the displeasure of Heaven, but likewise gives us news of the flight of the King's sons, Macbeth's wresting of it into a proof of their guilt and his acclamation as Duncan's successor. In Macduff, too, and Ross we have the typical contrast of the true man of independent action and the time server.

7. **Travailing lamp.** The word *travailing* meant laboring, struggling through difficulties, and also traveling, journeying in the modern sense. It seems better to preserve the old spelling in order to convey the double meaning evidently intended in this extravagant metaphor.

9. **Darkness . . . . a falcon . . . . Duncan's horses.** All of these strange prodigies are mentioned in Shakespeare's source, Holinshed: "Monstrous sights also that were seen within the Scottish kingdom that year were these: horses in Luthian, being of singular beauty and swiftness, did eat their own flesh, and would in no wise taste any other meat. . . . There was a sparhawk also strangled by an owl. Neither was it any less wonder that the sun, as before said, was continually covered with clouds for six months' space. But all men understood that the abominable murder of King Duff was the cause hereof."

31. **Scone.** The ancient city of Scone, believed to have been the capital of the Pictish kingdom, was situated two miles to the north of Perth. It was for generations the residence of the Scottish kings and it was there that their coronations took place on the famous stone inclosed in a chair, preserved in Westminster Abbey, and still used on the crowning of British monarchs. Edward I transferred this interesting relic to Westminster in 1296. See the map.

33. **Colmekill.** The famous Iona, one of the Western Isles, now called Icolmkill. It was the customary burial place of Scottish kings. See the map.

36. **I'll to Fife.** Macduff's refusal here to go to Scone prepares us—even if unconsciously—for his later refusal to attend Macbeth. See below, IV, i, 142. For Fife, see the map.

38. **Lest our . . . . new:** "lest we find things go worse with us in the future than they have in the past, *i. e.,* it is safer for us to be apart than together." (Deighton.)

QUESTIONS ON THE SCENE

To what extent would the omission of the character, an Old Man, impair the value of this scene as a part of the play? What contrast do you note in the natures of Macduff and Ross?

ACT III. SCENE I.

Banquo is represented as still haunted by the promise of the Witches. He has sided with Macbeth, but mistrusts him. Macbeth, in turn, remembering the prophecy as to the descendants of Banquo, recognizes in him and his son, Fleance, the one barrier and threat against security in the occupancy of the throne for himself and his successors of his own blood. With this before him, Macbeth coolly plots the murder of Banquo and his son, using as his tools two broken soldiers whose misfortunes he induces them to believe are referable to Banquo. Notice how under mask of friendly interest and inquiry, Macbeth learns precisely the plans of Banquo's ride with his son and how traitorously he invites Banquo to supper, an invitation the acceptance of which is to be kept in a manner that the murderer little anticipates.

7. **Shine:** appear conspicuous for their truth.

14. **Solemn supper:** a high festival. According to Harrison, in his contemporary *Description of England,* "With us the nobility, gentry and students do ordinarily go . . . to supper at five, or between five and six at afternoon."

16. **Command:** here equal to *lay your command.* Others supply *be* after command. The phrase is over-formal.

16. **The which** "is generally used," says Abbott, "either where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made, if desired." The antecedent to *which* is the idea contained in the preceding clause.

26. **Go not my horse:** if my horse go not.

44. **While** now means only *during the time when,* but in Elizabethan English both *while* and *whiles* meant also *up to the time when.* (Abbott.)

44. **God be with you:** God b' wi' you, modern good-bye. Only in a recollection of this contracted pronunciation does this line become metrical.

49. **To be safely thus:** supply "were a thing to be desired." The sentence is left incomplete for rhetorical effect.

56. **Genius:** the higher nature of man. Compare North's translation of Plutarch's *Lives,* a book used largely by Shakespeare for his Roman history: 'For thy demon [that is, genius], said he, (that is to say the good angel and spirit that keepeth thee) is afraid of his: and being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other."

63. **With an unlineal hand.** We should say *by.* The use of *with* of the agent was common.

68. **Eternal jewel:** eternal salvation, or immortal soul, as others explain.

73 **Murderers.** These men are not assassins by trade, but soldiers whose fortunes, really ruined by Macbeth, he has induced them to believe were ruined by Banquo.

79. **Passed in probation:** proved in detail point by point.

95. **Valued file:** catalogue with the prices affixed.

100. **Particular addition from the bill:** something added to distinguish. The *bill* is the *file* or catalogue once more.

102. **Station in the file:** a place in the list or catalogue.

112. **Tugged with fortune:** buffeted by misfortune.

116. **Bloody distance:** such a distance as mortal enemies would stand from each other when their swords must determine the quarrel; a distance likely to draw blood. The figure is continued in the next line.

121. **For:** because.

122. **May not drop:** must not lose.

123. **Who:** whom.

128. "He willed therefore the same Banquo with his son named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had devised, present (imme-

diate) death at the hands of certain murderers whom he hired to execute that deed, appointing them to meet with the same Banquo and his son without the palace, as they returned to their lodgings, and there slay them."—Holinshed.

130. **Perfect spy o' the time:** probably no more than the sure means of spying or knowing the time.

132-133. **Always thought that I require a clearness.** It being remembered that I must stand clear of any suspicion in the transaction.

QUESTIONS ON THE SCENE

Do you consider the conduct of Banquo in joining his fortunes with Macbeth when he more than surmises that he has "played most foully" for his crown, justifiable? Do you think that Banquo realized his danger from the treachery of Macbeth? Why does Macbeth fear Banquo? Explain how the prophecy of the Witches acts again in Macbeth as a lure or incentive to crime. What kind of men are the murderers? Why did not Macbeth kill Banquo, as his enemy, openly?

ACT III. SCENE II.

This scene serves to show us in contrast Macbeth, "morbid, brooding over his crimes past and future, and playing about them with lurid words," and Lady Macbeth on whom remorse has laid a heavy hold. One in their crime, that crime has severed them and an ever widening breach is opening between them. Lady Macbeth fears the gloom and distraction of her lord lest it may betray their secret or, at least, alienate him from his followers. She bids him be "bright and jovial," and he imparts to her the cause of his gloom, that Banquo and Fleance live. But he dare not tell her his plan of murder, not through tenderness of her (though Macbeth's words in this scene have been by some so interpreted) but through cowardice; and he leaves her "innocent of the knowledge." Notice how beautifully Shakespeare expresses, in Macbeth's last speech of this scene,

the gathering night and the foreboding of the evil fate that threatens his victim, Banquo.

11. **Think on.** We say think *of* a thing.

11. **Without all remedy:** without any remedy, or beyond all remedy.

16. **But let the frame,** etc. This line seems metrically incurable like others in this passage.

16. **Both the worlds:** this and the world hereafter.

21. **On the torture . . . to lie,** as on a rack.

30. **Remembrance,** a quadrisyllable.

31. **Present him eminence:** pay him the highest honor. Plainly Lady Macbeth is not a party to her husband's murderous intentions as to Banquo.

32. **Unsafe the while that we must, etc.** We being unsafe during the time that, or as long as, we must have our honors, etc. It is not, however, impossible that some words may have fallen out of this line. The usual punctuation, a period after *tongue,* in the line above, and a comma after *the while,* involves greater difficulty.

33. **Lave our honors:** "keep our royal dignities unsullied (literally, washed clean) by flattering Banquo and those who are formidable to us." (Clarendon.)

43. **Yawning peal:** a call or summons to sleep, possibly the curfew bell is suggested.

44. **A deed of dreadful note:** "a deed that has a dreadful mark set upon it." (Clarendon.)

49. **Bond:** the bond of destiny announced to Macbeth by the Weird Sisters involving the succession of Banquo's descendants.

51. **Rooky wood:** the wood where the crows or rooks have their nests or rookeries.

QUESTIONS ON THE SCENE

Does Lady Macbeth suspect that her husband's questions of Banquo as to his ride and Fleance's going with him forebode more murder? Explain the contrast between Macbeth and his Lady in this scene as indicating the differing effect of their crime on each. Why does Macbeth hesitate to impart to Lady Mac-

beth his plan to murder Banquo? To what extent do you consider that Macbeth shows remorse in this scene?

ACT III. SCENE III.

Notice the swiftness and brevity of the action of this scene. The murder of Banquo in itself is not important, to be dwelt on and prepared like that of Duncan. But the fact that Banquo is murdered and that Fleance escapes is dramatically essential to the effect of the subsequent scene in which the ghost of Banquo appears to Macbeth, at table among his guests. The interesting question: Was Macbeth the third murderer, come to superintend the deed in person is worthy of a careful consideration and the Variorum edition, where the controversy is summarized, should be consulted. There seems scarcely enough evidence in this brief scene to make this more than a surmise.

1. **But who, etc.** A conversation is thus often introduced upon the stage as if in continuance of what has already gone before.

2. **He needs not our mistrust.** There is no need for us to mistrust him, since he tells us our offices (services) precisely according to the direction.

10. **Note of expectation:** list of the guests expected.

14. **A light.** "Banquo calls for a light from one of his servants, because he and Fleance are about to strike off into the footway, while the servants make a circuit of the castle, with the horses." (Delius.)

QUESTIONS ON THE SCENE

Who is the third murderer? the servant that Macbeth bids summon the murderers and stay at the door while they are with Macbeth? (See above III, i, 45 and 73.) Is the third murderer Ross? or Macbeth himself? Why is it dramatically necessary to have this murder take place before us? Why is the escape of Fleance regarded by the murderers as the loss of the "best half of our affair?"

Act III. Scene IV.

The board is set for the banquet, Lady Macbeth sitting on her throne on the dais, a platform at the head of the table and somewhat apart from it. Macbeth leaves his seat beside his Lady to mingle with his guests and bid them welcome. The murderer appears without one of the doors, shadowed by a curtain, so as not to be seen by the guests. As the party are taking their places, Macbeth draws near the door to learn the particulars of the murder. On hearing of the escape of Fleance, all his troubled doubts come back to him; but, recalled to himself by Lady Macbeth, he bids his guests an affectedly hearty welcome. Asked to sit with his guests, he finds the table full, for the ghost of Banquo sits in his place, a specter born of Macbeth's crime, invisible to all except himself, but indubitably to be represented on the stage by the actor that took the part of Banquo. At this awful sight, Macbeth loses all sense of the presence of anything except his fearful visitant, and Lady Macbeth distractedly intervenes to save the situation, first by trying to shame her Lord out of his frenzy, later by an endeavor to excuse it as "a thing of custom," in which she speaks only too truly.

The lords dismissed, the unhappy pair are left alone. Lady Macbeth has now no words of reproach; she is broken and powerless, and knows that their guilt has parted them and that she is no longer in her husband's confidence and designs. When he asks her what she thinks of Macduff's denial of his summons, forgetful that he has told her nothing, she replies, knowing only too well his meaning: "Did you send to him, sir?" Note the distance of *sir;* the horror with which she must now contemplate the man whom her resolution and ambition had goaded on to murder, now become a monster of blood, beyond her control or knowledge of the lengths to which his wickedness has led him.

As to Macbeth, he has learned nothing by the mental torture which has just ensued upon the murder of Banquo. His murderous spirit is set at once to work on the thought of Macduff's slight in not coming to court when he was bidden, for he is, in his own words,

in blood
Stepped in so far that, should I wade no more
Returning were as tedious as go o'er.

1. **At first and last:** perhaps *To* first and last, whatever their degrees, that is, station or rank, the hearty welcome.

5. **Keeps her state:** remains in her chair of state; that is, does not take a place at table among the guests, as does Macbeth.

6. **Require her welcome:** ask her to give us welcome.

12. Macbeth leaves the table and, going to the door, speaks to the murderer who stands without.

14. **'Tis better thee without than he within.** The grammar here is defective. The meaning is, it is better that his blood should bespatter thy face than remain in his veins. Others prefer to make these words apply to the murderer's staying without the hall as preferable to Banquo's being within it. Still others combine the two ideas: it is better that Banquo's blood bespatter thy face than that he should be in this room.

29. **Worm.** Serpent was the original meaning of the Anglo Saxon *wyrm;* the modern meaning is a derived one.

32. **Hear ourselves again:** talk to each other once more.

33. **You do not give the cheer, . . . welcome:** you do not make the feast cheerful. "That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome." (Dyce.)

36. **Ceremony:** perhaps pronounced *cer'mony.*

37. **Enter the Ghost.** This is the stage direction of the early editions. Modern editors place the entrance of the ghost before line 40; and some discuss whether the apparition should be represented by an actor on the stage or be regarded merely as an hallucination of Macbeth. It is true that the guests of Macbeth are not supposed to see the ghost of Banquo. Neither do they *know* of the murder of Duncan, whatever some may surmise, nor of the agonies of Macbeth and his wife in the commission of their crime and in its effects upon them. A great author lets you into the souls of his characters. We are within Macbeth and see with his eyes. And we, like Macbeth, must behold a visible ghost on the stage.

42. **Who:** as often, for *whom.*

54. **Keep seat.** Compare *keep house, keep place,* etc.

57. **You shall offend:** be sure to offend.

57. **Extend his passion:** prolong his suffering. The word *passion* was used of any strong emotion.

60. **O proper stuff:** mere nonsense, rubbish.

64. **Impostors to** (*i.e.,* in comparison with) **true fear.**

66. **Authórized** was the usual Elizabethan pronunciation.

72. **Monuments . . . the maws of kites.** Compare *The Faery Queen;* II, viii, 16: "What hearse or steed, he said, should he have dight, But be entombed in the raven or the kite."

76. **Ere . . . weal.** "ere humane statute purged the commonweal and made it gentle." (Clarendon.)

81. **Twenty mortal murders:** twenty gashes, each a deadly one.

92. **And all to all.** Let all drink to all, let this be a general toast.

101. **Hyrcan:** an adjective frequently applied to the tiger by Elizabethan poets. Hyrcania was a country of ancient times which lay south of the Caspian Sea. Holland, in his translation of Pliny's *Natural History,* 1601, mentions the tigers of Hyrcania, and the rhinoceros on the opposite page.

105. **Inhabit.** This word, as here used, has given rise to many interpretations and substitutions. If the word *inhabit* is to be preserved and no other change made in the text, it seems best to take its meaning to be *to manifest* or *show,* and leave the comma after *then* as in the first folio. Be alive and dare me to the desert with thy sword; if then I manifest terror by trembling, declare me a little girl's doll, or, as some explain, the puny infant of an immature mother.

106. **Hence.** It is not to be supposed that Macbeth drives the ghost off the stage, so to say, and out of his mind by these execrations. The great actor, Macready, sank down in a chair after these words, covering his face with his hands; and looking up, after a pause, the ghost had vanished.

112. **You make me strange,** etc. "You make even my own disposition, which I am so well acquainted with, a matter of wonder and astonishment to me, when I see that those horrid sights which so much affright me, make not the least impression

on you." (Heath.) Macbeth is here addressing the whole company at the banquet.

116. **When mine:** *i. e.,* when my cheek is blanched. The singular verb, *is,* agrees with *cheek* understood in the word mine. Shakespeare often writes with a fine colloquial freedom, troublesome to the grammarian and stickler for precision alone.

120. **Good night to all.** It has been noted that Macbeth does not speak to anyone. The ghost and "the wife who has goaded him into crime" are to him the only realities.

123. **Stones . . . trees.** The precise allusions to crimes thus discovered have not been recovered by the commentators.

124. **Augures** (*auguries*) **and . . . relations.** "The divinations of omens and the relation of these two events."

126. **What is the night?** In which state, how far advanced.

127. **At odds.** Night contends with morning as to which is which.

128. **How sayst thou,** etc. What think you of the circumstance that Macduff comes not at our bidding? Lady Macbeth is not aware of this as appears from her answer. She has now ceased to be of her husband's counsels of murder, and the widening breach between the pair appears in her answer: "Did you send to him, *sir?*"

130. **By the way:** indirectly, surreptitiously, accidentally.

143. **Hard use:** use that makes hardy.

QUESTIONS ON THE SCENE

Describe the arrangement and setting of this scene. Where does Lady Macbeth sit? How is Macbeth's hurried conversation with the murderer managed, so as to appear not to excite the suspicions of his guests? What arguments can you urge in favor of the actual representation of the ghost of Banquo on the stage? What arguments may be advanced to favor the idea that the ghost of Banquo is an hallucination of Macbeth's mind, and therefore invisible to the lords? Describe the action of Lady Macbeth throughout this scene. Contrast Lady Macbeth's attitude towards her husband in this scene with that in the scene preceding the murder of Duncan? See Act II, Scene i.

Act III. Scene V.

It has been said that if this scene "had occurred in a drama not attributed to Shakespeare, no one would have discovered in it any trace of Shakespeare's manner." Certainly, of the several passages of this play which some critics have denied to Shakespeare's authorship, this most thoroughly supports their doubts. In 1778 a play by Thomas Middleton, a contemporary of Shakespeare, was discovered entitled *The Witch.* It is a production of no great merit, but is interesting for several effective scenes in which the revelry and incantations of witches are set forth. The date of *The Witch* is uncertain; but it was doubtless a later play than *Macbeth.* Moreover there are many parallels and similarities in the witch scenes of the two dramas, especially in the parts of *Macbeth* that concern the personage, Hecate. If we were sure that we have in *Macbeth* a tragedy written, every word of it, by Shakespeare, there would be no more to say. But plays were subject in Elizabeth's time to incessant revision and rewriting, and *Macbeth* held the stage long after Shakespeare's death. On these premises many critics have held that the present scene, as well as some other parts of *Macbeth,* is an interpolation by another hand; and in the likeness of this passage to passages in *The Witch* in similar scenes, they have inferred that Middleton was the reviser or interpolator of Shakespeare's work, this scene especially being one of Middleton's interpolations.

1. **Hecate.** The introduction of Hecate, a classical goddess, as the leader of the vulgar Scottish Weird Sisters, has been frequently censured. But the author of this scene is not rsponsible for this confusion of ideas, as the witch-lore of the day, following medieval precedent, habitually translated the gods and goddesses of Greece and Rome into spirits of evil. Shakespeare treats *Hecate* as an English word of two syllables.

3. After the first two lines this speech of Hecate settles down into iambic octosyllabics riming in couplets. Notice that this change in form adds to the effect.

12. Scan:

Spiteful and wrathful who as others do.

As we have it, this line is longer by two syllables than its fellows.

13. **Loves for his own ends,** an idea quite foreign to the conception of Macbeth; but not to the play of Middleton called *The Witch.*

15. **Acheron.** The true Acheron (or stream of pain) was one of the rivers of Hades. **Pit of Acheron** seems a confusion of ideas.

24. **Drop profound:** variously explained as a deep or full drop, one therefore ready to fall, and as a drop possessed of deep and hidden qualities.

28. **As:** that.

35. **Sing within,** "Come away," etc. This song occurs in the play of Middleton, alluded to above, III, iii, as follows:

> Come away, come away,
> Hecate, Hecate, come away!
> *Hec.* I come, I come, I come, I come,
> With all the speed I may,
> With all the speed I may, etc.

QUESTION ON THE SCENE

What arguments have been advanced against Shakespeare's authorship of this scene?

ACT III. SCENE VI.

This scene, which is usually omitted in acting, is really necessary to make clear by its narrative, the significance of Macbeth's subsequent cruel revenge on the wife and children of Macduff. Certain inconsistencies have been noted in it. Thus, how did Lennox know so much about Banquo and Fleance? and how was "the other lord" able to describe so minutely the nature of the surly messenger's answer to Macduff's refusal to come to Macbeth's court? Because of these and other inconsistencies and the perfunctory nature of the dialogue some have argued against

Shakespeare's authorship of this scene. But this is not enough. It was needful to get this information to the auditor. Shakespeare was not much interested in it; he hurried it off. It is a superstition that Shakespeare is always at his best; as it is a gross error to deprive him of everything which does not come up to some critic's preconceived idea of excellence.

Notice the ironical nature of the first part of this dialogue. It is a mistake to suppose that the two lords were speaking the opposite of their meaning to escape overhearing.

8. **Who cannot want the thought:** who can help thinking. Double negatives, such as this are common in the English of Shakespeare's day and are still to be found in Scottish use of the tongue.

8. **Monstrous:** often written as pronounced, *monsterous* or *monstruous.*

12. **Tear.** Macbeth is likened to a wild beast. Lennox was present at the time of Macbeth's killing of the grooms and approved; he has learned better since.

19. **And 't:** if it. *And* or later *an* frequently occurs in this sense of the conditional.

27. **Pious Edward:** Edward the Confessor, notable for his piety.

35. **Free . . . knives:** free our feasts and banquets from bloody knives.

36. **Free honors:** honors freely bestowed, not purchased by subserviency to a tyrant.

38. **The king:** that is, Macbeth; the old editions read *their king.*

39. **Sent he to Macduff?** Did Macbeth send to Macduff? The messenger (or spy rather) was sent not to invite Macduff to the court of Macbeth; but to see why he had not come.

40. **And with . . . answer.** When the cloudy (ominous) messenger asked Macduff if he were coming to Macbeth's court he received an absolute reply, "Sir, not I," that is I am not coming. Whereupon the messenger turned his back and hummed, saying to himself or thinking: "You'll rue the time that impedes or encumbers me with an answer so dangerous."

41. **Turns me:** the ethical dative, often used in narrative passages.

QUESTIONS ON THE SCENE

Explain the need of this dialogue to the action. Can you account for the accurate knowledge of both speakers concerning affairs?

ACT IV. SCENE I.

We return to the incantations of the Witches which are here represented as preparing the charms necessary to produce the supernatural visions that Macbeth has demanded to see. The signals of the opening lines are neither referable to the coming of Hecate nor Macbeth, but to the favorable moment at which to begin the charm by the horrible brewing of the "hell-broth." This scene is usually supposed to be set at the mouth of a cavern; though it is to be noted that there is no indication in the folio of any such place, and a hut on the top of a desolate hill on the open moor or situated in a ravine beneath overhanging cliffs would be quite as appropriate. It is noticeable that the entrance of Hecate into this scene is entirely unnecessary, as she neither assists nor takes any part in the action. In the folio she is not mentioned after her appearance.

Macbeth's determination to "make assurance double sure" brings him to the cave; and though the apparitions disclose to him the truth, their words delude him and beckon him on to his final overthrow. Note how the flight to England, of Macduff, whom Macbeth fears most, serves to whet once more his murderous impulse notwithstanding the assurance, which he believes that he has, that he is not to be killed by one "of woman born."

2. **Thrice and once.** *Thrice* is the repetition of the first statement as to the brinded cat. Some explain *thrice and once* as four times.

3. **Harpier:** probably the name of a familiar, or attendant spirit, of the Witches. Others explain it as a misspelling of Harpy.

3. **'Tis time.** It is not Harpier, the demon, that cries *'tis time;* but in consequence of the cry of Harpier, the predeter-

mined signal, to follow the mewing of the cat and the whining of the hedge-pig, the third Witch announces: *'Tis time, 'tis time,* and the incantation immediately begins.

4. Round about, etc. We return, in this scene, to the effective trochaic meter of four stresses, employed on the first appearance of the Witches. Note that normally the line contains seven syllables, thus:

Round about the cauldron go;

but that there are several admitted licenses: for example,

Double, double toil and trouble,

admits an additional syllable after the last accent;

Boil thou first i' the charmed pot,

inserts an additional syllable, *i' the,* after the second accent. A variation, even more marked, is that of the line:

Toad, that under cold stone,

where one of the unaccented places, as indicated, has no word to fill it. Some explain such omitted syllables by prolonging the word to read *có-ŏld stóne.* But proof of the incorrectness of such an explanation is readily made by listening to any good reader, as he reads such a passage. Of course the time-interval in these cases runs whether the poet fills it with a word or not. An example of precisely the same thing is found in the opening scene of the play, line 7:

There to meet with Mac - beth;

and in *A Midsummer-Night's Dream,* II, i, 7:

Swifter than the moon's sphere.

8. Venom. All toads were believed, in the ignorance of the time, to be venomous.

10. Double, double . . . bubble. Notice how the sound of these words suggests the boiling and bubbling of the ingredients of the "hell-broth" which the Witches are making. This suggestion of the sense in the sound in poetry is called onomatopœia, and such passages onomatopoetic. Many such passages are to be

found in our English poets, especially in Tennyson, as well as in the ancient classics.

12. **Fillet of a fenny snake:** "a slice of snake from the fens." (Manly.)

23. **Mummy.** Egyptian mummy, that is, portions of the dead embalmed corpses of ancient Egyptians, was regarded as an important drug and cure in old English times. Sir Thomas Browne in his *Urn-Burial,* ed. 1658, writes: "The common opinion of the virtues of mummy bred great consumption thereof, and princes and great men contended for this strange panacea, wherein the Jews dealt largely, manufacturing mummies from dead carcasses and giving them the names of kings, whilst specifics were compounded from crosses and gibbet-leavings."

27. **Yew.** The yew-tree was regarded as poisonous, and its venom was supposed to be enhanced if *slivered,* that is, torn off with violence, during a period of eclipse, the most unlucky time in which to do anything.

30. **Finger.** Note how Shakespeare artistically multiplies these horrors, "the babe, whose finger is used, must be strangled in its birth, the grease must not only be human, but must have dropped from a gibbet, the gibbet of a murderer; and even the sow, whose blood is used, must have offended nature by devouring her own farrow. These are touches of judgment and genius." (Johnson.)

37. **Baboon:** accent on the first syllable as in *Pericles,* IV, vi, 189.

38. **Enter Hecate . . . O, well done!** The entrance of Hecate here is quite unnecessary and was doubtless interpolated to harmonize with Scene v, of the last Act. Note especially that these five lines are not in the same meter as those which precede and those that immediately follow, but in the easier and far less effective iambic line of four accents and eight syllables:

Like elves and fairies in a ring.

Moreover could anything be more out of harmony with this scene of grotesque witchcraft than the comparison of the Witches to "elves and fairies in a ring."

43. **Music and a song, "Black Spirits."** This song is found in Middleton's play, *The Witch,* it begins:

Black spirits and white, red spirits and grey
Mingle, mingle, mingle, you that mingle may!

and ends:

Round, around, around, about, about!
All ill come running in, all good keep out!

It is worth while to consider the contrast between such rubbish as this and "Double, double, toil and trouble."

44. Pricking of my thumbs. Sudden pains were regarded of old as foreboding evil.

50. Conjure: accent on the first syllable.

55. Bladed corn be lodged. Bladed corn is corn in which the ear is as yet immature and sheathed within the blade or leaf. *Lodged* means laid or flattened by the wind. It is always to be recalled that *corn* in England means *wheat,* not *Indian corn* or *maize* as popularly in the United States. Wheat which is *headed* is easily laid by the wind, when merely *bladed* the wind must be very violent to *lodge* or *lay* it.

58, 59. Treasure Of nature's germins: that which makes vital the sprouting seeds of nature, a phrase used in its largest figurative sense. Compare *Lear,* III, ii, 8: "Crack nature's moulds, all germins spill at once." Other commentators prefer to read *nature's german* (the folio reading is *Germaine*) and interpret the phrase to mean: "the best of the human race."

69. Apparition, an armed head. Upton explains: "The armed head represents symbolically Macbeth's head, cut off and brought to Malcolm by Macduff. The bloody child [see below] is Macduff "untimely ripped from his mother's womb." The child with a crown on his head and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough and bear it before them to Dunsinane."

70. Say thou naught. Silence was necessary in all incantations.

72. Enough. "Spirits called to earth by spells and incantation were intolerant of question and eager to be dismissed." (Staunton.)

78. I'ld: I would.

82. Double sure. This is the reading of the folios. Macbeth refers in legal language "not to a single, but to a condi-

tional, bond, under, or by virtue of, which when forfeited, double the principal sum was recoverable." (Rushton.)

88. **Round and top of sovereignty.** Notice here how the physical properties of the crown, its circular form, and pinnacle above which marks the top of the kingly figure have likewise the figurative and poetical significance of *round* as embracing all, and *top* as height, acme, of the attainment of human power.

93. **Dunsinane.** The accent here is on the penult (the second syllable). Elsewhere throughout the play the accent is Dúnsĭnáne. This hill is in the south-east corner of Perthshire; an ancient fort still crowns the summit.

97. **Rebellious dead,** in allusion to Banquo. Macbeth conjures the dead who have been rebels to him to rise never until the impossible, as he thinks it, takes place. The change of modern editions to *Rebellion's head* seems quite unnecessary.

111. **Eight Kings.** These are Robert II (1370-1390); Robert III (1390-1406), and the six kings James (the first four ruling continuously from 1423 to 1513), James V, (1528-1542), James VI (1578), the then ruling monarch of Scotland and England as well. Queen Mary, mother of the last, was not represented. Perhaps she had been too recently in the memory of men, the political and religious enemy of England.

112. **Spirit:** a monosyllable as frequently in Shakespeare. This speech is spoken while the line of kings passes slowly across the stage.

113. **Thy hair . . . is like the first.** Macbeth means that these apparitions of kings to come bear an unmistakable likeness to Banquo.

116. **Start eyes:** eyes start from your sockets that I may no longer behold so fearful a sight.

119. **A glass,** in which were reflected images of more kings; this was a favorite method of disclosing the things of the future.

121. **Two-fold balls and treble scepters.** This line is in undoubted compliment to the ruling King James, who held in his hand not only the ball of state [see the old portraits of English Kings] of England but that of Scotland as well. The treble scepter has reference not to the three kingdoms of England, Scotland and Ireland, as sometimes explained, but (as Manly

says) to the style and title which James assumed as "King of Great Britain, France and Ireland."

142. **England!** "The acme of the avenging conscience." (Coleridge.)

151. **Fife.** Macduff was Thane of Fife.

153. **Trace him in his line:** find him among their kinsmen in going back to a common ancestor. The line has been scanned:

That trace him in 's line. No boasting like a fool.

It is perhaps better regarded as an alexandrine, that is a line in which there are six accented syllables in place of the usual five. Such exceptional lines are not unusual in the earlier work of Shakespeare. In this latter case, scan:

That trace him in his line. No boasting like a fool.

155. **Sights:** apparitions, visions. Macbeth will have no more dealings with the Witches.

QUESTIONS ON THE SCENE

Describe the arrangement of the stage for this scene. Do you think that it should be in a cavern? Do you think that the time should be night? What is the meaning of the signals at the opening of the scene. Do you think that Hecate adds to the effect of this scene in her presence and comparison of the Witches to "fairies in a ring?" How would you describe the general attitude of Macbeth towards the Witches? What kings were represented in the show of kings? How was a compliment conveyed to King James I of England in this show? Why does Macbeth repeat the words "fled to England!" with apprehension?

Act IV. Scene II.

This scene is sometimes omitted in performance, a practice which not only destroys the fine contrast of its earlier parts with what precedes and what follows, but an omission that leaves unaccounted for the most cruel and wanton of all the crimes of Macbeth. In fact neither the heart-rending agony of Macduff in the next scene on learning of his family's fate nor the

depths of Lady Macbeth's remorse in the sleep-walking scene are wholly accountable except in the light of this scene. It is the critics that have scrutinized Macbeth and his Lady to find unexpected good in their natures; Shakespeare had no such interest, although in creating these prodigies of wickedness, he contrived none the less to keep them human. Some critics, afflicted with the weight of tragedy, have found the natural little dialogue between a mother, oppressed with apprehension, and her little son, unworthy of what they conceive the genius of Shakespeare. Its very triviality adds to its touching naturalness. The notions that Ross is one of the murderers here as in the case of Banquo, and that the messenger is also one of the assassins who hurries on before his fellows to warn Lady Macduff, both seem fanciful.

4. **Traitors.** "Lady Macduff is apprehensive that her husband's flight will be construed as proceeding from guilty fear." (Hudson.)

9. **Natural touch:** natural sensibility, common to all men.

17. **Fits o' the season:** disorders, dangers of the time. The figure is derived from the fits of intermittent fever.

19. **Know ourselves:** that is, to be traitors.

19. **Hold rumor from what we fear.** "When we interpret rumor in accordance with our fear."

21. **But float . . . and move.** An awkward sentence, perhaps corrupt. But float upon a wild and violent sea and move each way, that is in every way. This restores the apparent dislocation of the words. Others take the word *move* to mean "and are tossed about."

29. **My disgrace and your discomfort.** Ross alludes to the current idea of the folly and unmanliness of tears.

64. **Messenger.** This may have been "one of the murderers employed by Macbeth to exterminate Macduff's family, but who, from emotions of pity and remorse, had outstripped his companions, to give timely warning of their approach." To affirm, as does Heath, all this as a certainty is to affirm more than we know.

66. **Perfect:** perfectly acquainted.

71. **To do worse** than frighten you.

QUESTIONS ON THE SCENE

What is the dramatic necessity of this scene? How do you account for Macduff's conduct in leaving his innocent family so unguarded? Do you consider the prattle of Lady Macduff with her son as unsuited to the purposes of tragedy?

Act IV. Scene III.

This scene marks the pause that comes before the storm; for now no dramatic theme remains to the tragedy but the avenging of the crimes of Macbeth.

Malcolm mistrusts, as well he may, every Scotsman; and it is not until he has tested Macduff and the genuineness of his hatred of the tyrant by pretending that he himself is unworthy to rule, that he takes Macduff into his confidence as to the preparations made against Scotland and the promised aid of Siward.

The passage that concerns the royal touching for the King's evil (lines 139-159) is a clear interpolation, intended to compliment King James. There seems, however, no reason to reject Shakespeare's authorship of it. We must regret that such a man should have stooped so to flatter a king.

6. **That:** so that.

12. **Whose sole name:** even whose name.

14. **But something . . . and wisdom, etc.** Something of the true nature of Macbeth you may discern (learn by discernment) through my experiences and the wise policy of offering up, etc. Malcolm is speaking bitterly and in distrust of Macduff. *Discern* is the folio reading in this passage. Theobald's conjecture *deserve* does not improve the text.

23. **Though all . . . look so.** "Though foul things may look fair, fair things can not look fairer." (Dalgleish.)

24. **Lost my hopes:** that is, his expectations of making head against Macbeth.

25. **My doubts.** "Your disappointment is due to your own conduct in leaving your wife and children; which has given rise to distrust in my mind." (Clarendon.)

26. **In that rawness:** equivalent to *in that hasty manner.*

43. **Gracious England:** that is, the gracious King of Eng-

land. This naming of the sovereign from his country is common in Shakespeare's plays.

58. **Luxurious . . . malicious,** This is a list of the seven deadly sins recognized by the theologians.

71. **Convey your pleasures in a spacious plenty.** Steal your pleasures in abundant harvest.

72. **The time:** the age. You may be blind or deceive the age.

86. **Summer-seeming lust:** "the passion that burns awhile like summer, and like summer passes away." (Hudson.)

93. **Perseverance:** the accent as usual, in Shakespeare, on the second syllable.

106. **Since that:** in modern English, *when.*

111. **Died every day she lived:** lived every day in fear of death.

Scan: Died every day she lived. Fare thee well.

125. **For strangers:** as strangers.

133. **Here-approach:** thy coming hither. Compare line 148 below, my *here-remain.*

134. **Old Siward,** son of Beorn, Earl of Northumberland, rendered service to King Edward in the suppression of the rebellion of Earl Godwin in 1053. Duncan married a daughter of Siward, according to Holinshed.

136. **The chance . . . quarrel.** May the chance of success be as certain as our quarrel is just.

142. **Convinces The great assay of art:** overpowers or successfully resists the utmost efforts of the skill of physicians. This whole reference to the popular superstition by which it is supposed that the touch of a king was a certain cure for scrofula, or king's-evil as it was called, was thrust into the play as a compliment to King James, a believer in many superstitions. The passage certainly has nothing to do with the conduct of the play.

153. **Golden stamp.** Shakespeare of course is detailing the custom which prevailed in his own time of hanging about the neck of the person touched for king's evil a gold coin on a cord. In the later time of Charles II a special medal, called a touch-piece, was coined for this purpose. The touch-piece which Queen Anne hung about the neck of Dr. Johnson, when he was

a child, is still preserved in the British Museum. Dr. Johnson does not appear to have been cured by this royal means.

154. **'Tis spoken:** 'tis said.

160. **My countryman; but yet I know him not.** Malcolm recognizes the costume of Ross at a distance as Scottish, before he recognizes who it is that wears it.

170. **A modern ecstacy:** an ordinary bewilderment, "a slight nervousness." (White.)

171. **For who:** for whom. Elizabethan English was often careless as to inflections.

172. **Flowers in their caps:** in allusion to the custom of the Highlanders of sticking sprigs of heather in their bonnets when on the march.

173. **Or ere:** before.

174. **Too nice:** fanciful, fastidious.

175. **Hiss the speaker:** perhaps as one telling something already stale.

179. **At peace:** in the double sense of happy and dead. Ross realizes that he must break his news, if possible, gently to Macduff.

183. **Were out:** in rebellion.

191. **A better soldier** [there is] **none.** Such omissions are frequent in the spoken English of the plays.

194. **Would:** *should* in modern English. Compare above, I, vii, 34.

214. **Medicines:** pronounced, as always in Shakespeare, *med'cines.*

216. **He has no children.** This refers to Malcolm who has just bidden Macduff be comforted, not to Macbeth and to Macduff's inability to equal in his revenge the horror of Macbeth's crime.

220. **Dispute it:** contend with your sorrow.

228. **Let grief, Convert to anger, blunt.** Let grief, converted into anger, blunt, etc.

235. **Forgive him too!** Forgive him as well for his crimes as me for allowing him to escape.

QUESTIONS ON THE SCENE

Why is Malcolm so mistrustful of Macduff? What means does he take to test his loyalty to his country? Why is the passage about the king's evil plainly an interpolation? How does it happen that Ross does not at once tell Macduff of the terrible fate of his family?

ACT V. SCENE I.

This is one of the supreme scenes of all tragedy. Mark its absolute restraint; there is nowhere a word too much. Though Shakespeare is essentially a poet of fancy, luxuriant imagination and unrestraint, he never fails for lack of self control in these supreme dramatic moments. Wonder has often been expressed that this scene should have been written in prose. Christopher North (Wilson) in the *Noctes Ambrosianae* gives us the best word on this: "I am always inclined to conceive Lady Macbeth's night-walking as the summit, or topmost peak of all tragic conception and execution—in prose, too, the crowning of poetry! But it must be, because these are the *ipsissima verba*—yea, the escaping sighs and moans of the bared soul. There must be nothing, not even the thin and translucent veil of verse, betwixt her soul showing itself, and yours beholding."

4. **Field.** To take the field is to go out to action. Macbeth had evidently gone out to suppress native rebels before the English forces advanced to shut him up in Dunsinane.

39. **One: two:** in evident reference to the signal for the murder of Duncan. Lady Macbeth is living over again the details of her crime, and most of her words are addressed to her husband.

40. **Hell is murky.** Remorse alternates with vivid recollection.

47. **The thane of Fife had a wife.** This does not mean that Lady Macbeth was a party to the murder of Lady Macduff and her children, but that she recognizes that all the subsequent murders are the outcome of that first traitorous murder of Duncan to which she was a party "before the fact" as the

lawyers say. There is a touch of nature here, too, in Lady Macbeth's reference to Lady Macduff.

50. Starting. Perhaps not so much with reference to Macbeth's horror at the sight of the ghost of Banquo, as his general starting away from the subject in hand thus to betray his guilt.

63. Well, well, well,—The gentlewoman misunderstands the Doctor and replies, "Pray God it be(well), sir." To which he replies, that this may be hallucination and not referable to the remorse of a troubled conscience. But clearly the Doctor admits this as a bare possibility.

70. On's grave: of his grave.

84. Annoyance: means of harm. This word had a stronger meaning in Shakespeare's time than now.

QUESTIONS ON THE SCENE

Do you find in this scene any evidence that Lady Macbeth is repentant? What is the difference between remorse and repentance? Do you think that this scene would be improved by being written in verse? Do you think that this scene, if written in verse, would be more truly poetical?

Act V. Scene II.

This scene does little more than carry forward the action and apprise us of the gathering storm against Macbeth and the closeness of his enemies to Dunsinane.

2. Uncle Siward. "King Duncan having two sons by his wife which was the daughter of Siward, Earl of Northumberland, he made the elder of them, called Malcolm, prince of Cumberland."

3. Revenges burn in them. The plural is often thus used where we employ the singular. Compare *Timon of Athens,* V, iv, 16: "We sent to thee to give thy *rages* balm."

3. For their dear causes . . . mortified man. For causes so grievous would excite even a mortified man (that is, one dead to the world, a hermit) to bloodshed and the horrors of war.

12. Great Dunsinane. There is no well on Dunisnane hill; but some three and a half miles from there, in the neighboring

parish of St. Martin, are still to be found the ruins of a castle called Carn-beth, that is Macbeth's stronghold.

15. **Distempered cause**: the sickly, unfavorable state of his affairs. We still speak of "the lost cause" of the Confederacy.

24. **All that is within . . . there.** "When all his faculties of mind are employed in self-condemnation." (Johnson.)

27. **Meet we . . . drop of us.** Let us meet, (we who are the medicine of the sickly commonwealth), with him to whom we owe allegiance, and let us, pour with him (that is in his service) our last drop of blood to effect our country's cure, by purging it of Macbeth.

ACT V. SCENE III.

In this scene we find Macbeth firm in his faith in the prophecy of the weird sisters. He will fear nothing until "Birnam wood remove to Dunsinane," and he scorns Malcolm as a boy "born of woman," and therefore not destined to kill him. But he is in a state of high nervous tension and the pale face of a frightened servant unnerves him for the moment. His inquiry as to Lady Macbeth, as he is arming himself, is perfunctory. The Doctor's word "thick-coming fancies" brings his own state of mental horror and hopelessness before him and he moralizes, as usual, on the insufficiency of physic to reach the larger ills of life.

3. **Taint with fear**: become tainted with fear.

4. **Spirits.** Note the usual pronunciation in one syllable *sprites*. Scan:

Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus.

5. **Me.** "The spirits have pronounced thus in my case." (Clarendon.)

8. **English epicures.** The fondness of the English for good living was one of the current remarks of the time. None the less Shakespeare might have found several passages in Holinshed to suggest this reproach, put into the mouth of Macbeth. Take the following for an example: "For many of the people, abhorring the riotous manners and superfluous gormandizing brought in among them by the Englishmen, were willing enough to receive this Donald," etc.

9. **Sway by.** "The mind by which my movements are directed."

11. **Cream-faced loon.** Notice how the pallor of the servant's terror is here communicated to the auditor by Macbeth's words; and how that terror is caught by Macbeth himself despite the bravery of his words. Compare *Romeo and Juliet,* III, v, 158: "Out you baggage, you tallow face," where Juliet's pallor at her father's command that she shall marry the County Paris is similarly conveyed to the hearer.

16. **Linen cheeks.** Compare *Henry V,* II, ii, 74: "Their cheeks are paper."

20. **This push . . . now.** There seems no reason for changing the text, though most editors have regarded it as corrupt. If we read as it stands, the meaning is this extremity, this attack upon me will either "bring comfort to me for the rest of my life, or dethrone me now, once for all." Some emend by reading *chair,* that is enthrone me, for *cheer,* to which it may be queried how a push can place one on a throne. Others leave the word *cheer* but change *disseat* to *disease* me. Mere confusion of metaphor is an insufficient reason for "correcting" the text of any Elizabethan author.

22. **Way of life:** course of life. Jonson suggested *May* for *way* to avoid the mixed metaphor, and quoted the parallel, *Richard II,* III, iv, 48-49: "He that hath suffered this disordered spring Hath now himself met with the fall of leaf."

25. **As:** to wit, that is to say.

29. **Enter Seyton.** The Setons were the hereditary armor-bearers of the kings of Scotland.

40. **Cans't thou not minister.** Macbeth is not asking the Doctor as to his skill, nor thinking of his wife. These symptoms are his own.

43. **Oblivious antidote:** an antidote causing forgetfulness.

44. **Stuffed . . . stuff.** Doubtless one of these words attracted the other and this repetition was not what Shakespeare wrote. But we have nothing to offer, for one guess is no better than another.

48. **Staff:** the baton or truncheon of the general or commander.

54. **Pull't off:** addressed to Seyton and referring to some

part of the armor. Note how this phrase and "Bring it after me," disclose the haste and agitation of Macbeth.

55. **Senna.** This word has been generally accepted for the *Cyme* of the first folio and the *Coeny* of the second and third. It occurs first in the fourth folio. The context clearly requires a "purgative drug."

QUESTIONS ON THE SCENE

Why does Macbeth feel so sure that he is not to be conquered? Why does the cowardly servant so anger Macbeth? How far do you think that the ill state of Lady Macbeth's health prompts Macbeth's remarks to the Doctor as to the shortcomings of his profession? What do Macbeth's asides to Seyton as he is arming him: "Pull 't off," and "Bring it after me," indicate?

ACT V. SCENE IV.

Malcolm and Siward with their forces from England have made a junction with Menteith, Angus and others, already in rebellion against the tyrant at home.

2. **Chambers:** rooms in which persons are lodged. Malcolm refers to the murder of his father in his bed-chamber.

3. **Birnam:** a high hill near Dunkeld, twelve miles northwest of Dunsinane. The stratagem of plucking boughs thus to conceal an approaching army occurs in several chronicles and stories of old time, some of them as remote as Arabia. Shakespeare's immediate source is of course Holinshed.

11. **Advantage . . . revolt.** Taking these two words as antithetical, the two lines may be explained: "Wherever there is an advantageous position, or other favor, that might be given to Macbeth by loyal subjects, there his subjects have abandoned the post to the enemy, have withheld all benefit from Macbeth, and have given him not *advantage,* but *revolt.*" (Sprague.)

12. **More and less:** soldiers of all ranks.

14. **Let our just censure . . . event.** "Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle." (Clarendon.)

19. **Speculative:** pronounced spec'lative.

QUESTION ON THE SCENE

What was the purpose of the stratagem by which each soldier cut a bough to bear before him?

Act V. Scene V.

Macbeth within his stronghold of Dunsinane still relies on the promises of the Witches and awaits in confidence the approach of his enemies. But he learns by the outcries of her women that Lady Macbeth is dead; too busy, arming and seeing to the defenses of his castle, has he been to be present with her at the last. The one bond that united him to humanity in his crime is now snapped and nothing but absolute desolation is left him.

10. **The time has been . . . were in 't.** Macbeth alludes to the time before the murder of Duncan when a shriek by night would have turned him cold and the hair on his head would have roused at the hearing of a tragic story. Macbeth is now no longer governed by his imagination. No spirits come to haunt him after the murder of the family of Macduff. "But his whole mind is seared, too,—it is a desolation. . . . Since the cessation of his imagination his spirit is dead, because his imagination was the center of his spiritual activity." (Snider.)

16. **Dead.** It has been well remarked that the death of Lady Macbeth before that of her husband is one of the most effective strokes in the whole drama. It exhibits Macbeth touched in the only point that could have touched him and softens the grim horror of the catastrophe. And yet the death of his faithful partner in crime scarcely seems more to Macbeth than another item in the category of meaningless happenings which make up to him the world. His loss adds but one more drop to a cup overbrimming with misery.

18. **Such a word:** the word "dead," the only one significant to Macbeth in the message that he has just received.

21. **Recorded time:** the record of time.

23. **Dusty death:** death that brings one to dust. Compare "dust to dust" of the burial service.

23. **Out, out, brief candle!** "Alas for Macbeth! now all is inward with him; he has no more prudential prospective reasonings. His wife, the only being who could have any seat in his affections, dies; he puts on despondency, the final heart-armor of the wretched, and would fain think everything shadowy and unsubstantial, as indeed all things are to those who can not regard them as symbols of goodness." This whole passage of Macbeth's comment on the death of his Lady has been sometimes wrested by the unwise to signify that Shakespeare was atheistic in his belief. Notice that it is Macbeth who utters these words, not Shakespeare in his own person. Nothing could be more unwise than a forgetfulness that the words of a dramatist must always be interpreted in the light of the personage and the situation concerned. Such a passage as this proves nothing whatever about Shakespeare's own religious belief.

31. **Should:** ought to.

37. **This three miles.** Note the use of the singular demonstrative pronoun with the plural numeral.

42. **Pull in resolution.** Resolution is here likened to a horse, to pull in is to rein up, check. Some editors read with Johnson *pall.*

51. **Alarum-bell:** the castle bell ordering a sally.

QUESTIONS ON THE SCENE

Why was Macbeth not with Lady Macbeth when she died? What effect did her death have upon him? Do you think that his words, when he hears of her death, apply to her or to himself? Do you think that these words represent Shakespeare's own opinion concerning the after-life?

ACT V. SCENE VI.

The device of boughs plucked from the woods to conceal the advancing army is now employed by Macbeth thereby fulfilling the prophecy of the Witches as to the coming of Birnam woods to Dunsinane.

1. **Leavy:** leafy.

4. **First battle:** vanguard, first line of battle.

QUESTION ON THE SCENE

In what manner is one of the prophecies of the Witches fulfilled in this scene?

Act V. Scene VII.

The death of young Siward serves to emphasize the invulnerability of Macbeth to all save Macduff in the strange circumstance of whose birth alone the prophecy of the Witches can be fulfilled.

1. **Stake . . . bear-like . . . the course.** The figure is taken from the popular diversion of the time known as bear-baiting. The bear was commonly tied to a stake, and sometimes blindfolded. Dogs were then set upon him to worry him. A course was equivalent to the term, a round, in a modern fight with fists.

7. **Any is:** any that is. The frequent case of the relative omitted.

18. **Either thou, Macbeth,** (must be my antagonist) **Or else,** etc.

QUESTION ON THE SCENE

Why is the killing of young Siward essential to the dramatic action?

Act V. Scene VIII.

At last Macduff and Macbeth meet and fight at equal odds until Macbeth learns that Macduff was "not born of woman." This unnerves him; there is no fighting against fate. Yet he makes one last struggle and dies fighting to the end. The heroic reception by old Siward of the death of his brave son serves to grace somewhat the savagery of the catastrophe in which we feel satisfied that Macbeth has at last paid the penalty of his treachery, his wicked ambition and his many ruthless murders.

1. **The Roman fool.** Many great Romans fell on their own swords to escape the consequences of defeat. Brutus, Cassius and Antony are all examples.

2. **Lives:** living men.

14. **Despair.** We should say *despair of.*

18. **Better part of man:** the better part of my manhood.

22. **I'll not fight with thee.** "There is no cowardice . . . in [Macbeth's] declining the combat under such a conviction [that fate is against him]. Neither is there any courage in his renewing it; for there is no room for courage in opposing evident fate." (Fletcher.)

34. **Be him.** We should say, according to one of the refinements of modern grammar, *be he.*

34. **Exeunt fighting.** The folio brings the combatants back on the stage and Macbeth is slain before the audience.

41. **Prowess:** pronounce as a monosyllable.

42. **Unshrinking station:** the place where he unshrinking fought.

43. **Then he is dead.** This reception by old Siward of his son's death is taken directly from Holinshed.

56. **Kingdom's pearl.** We say the *flower* of the army. Here *pearl* is used in the same abstract way and designates the nobles that surround the prince as the pearls set in his crown surround it, the most precious of his kingdom.

63. **Be earls.** Many of them that before were thanes, were at this time made earls. (Holinshed.)

66. **As:** such as, to wit.

74. **So thanks,** etc. These last two lines are made to serve alike as the completion of Malcolm's acknowledgments to his friends and as epilogue to the whole tragedy.

QUESTIONS ON THE SCENE

Does Macbeth show himself a coward in his last encounter? Was it brave for Macbeth to fight to the end with Macduff rather than yield? Why is the incident of old Siward's reception of the news of the death of his son introduced at the end of the drama? Do you credit the suggestion that Lady Macbeth committed suicide?

GENERAL QUESTIONS ON THE PLAY

Did Shakespeare invent the notions contained in this play concerning witches? To what extent do you consider the story of

Macbeth as historical? In what century did the historical Macbeth live? and what was going on in England about the time of his reign? What is the usual meter employed by Shakespeare in his plays? What was Macbeth's actual relation to King Duncan and what stood in the way of his succession to the crown? Was Macbeth a good man who, being tempted, was unable to resist supernatural agencies? Or, was his a nature naturally prone to crime? What sort of a woman was Lady Macbeth? Do you think she was large and manlike, or of a slender, delicate frame? Why was there more need of descriptive passages in plays of Shakespeare's time than in ours? How may the soliloquy in drama be explained and justified? Explain why a drama can never be an exact picture of life. Do you consider a mixture of comedy and tragedy effective? What elements of comedy do you recall as entering into this play? What are the chief contrasts in the characters of Macbeth and Banquo? How do you account for the circumstance that although Macbeth took his wife into his confidence in the murder of Duncan, he did not share with her his projects against Banquo and Lady Macduff? What reasons for the actual representation of a ghost on the stage of Shakespeare would not apply now? What two passages of *Macbeth* especially convey a compliment to the Scottish King James? Explain the character of Macduff; and account for the mistrust which he inspires in Malcolm. What circumstances make Macduff the avenger of Macbeth's crimes?

GLOSSARY

Absolute, complete, unquestioned; III, vi, 40.

Abuse, misuse, pervert; II, i, 50.

Acheron, the lower world, hell; transferred to this meaning from its original one as the name of one of the five rivers of the classical Hades; III, v, 15.

Adder's fork, the forked or double tongue of the adder; IV, i, 16.

Addition, a title given to a man besides his Christian and surname; I, iii, 106.

Addressed, prepared, made ready for; II, ii, 24.

Adhere, agree, be favorable. Latin, *adhaerere,* to stick together; I, vii, 52.

Admired, worthy of wonder, strange; III, iv, 110.

Afeared, afraid; I, iii, 96; I, vii, 39.

Affair, project, or thing in which one is engaged or busy; III, iii, 21.

Affection, temperament or nature; IV, iii, 77.

Affeered, confirmed, a law term from the French, applied to setting fines on such as have committed faults arbitrarily punishable, and having no express penalty appointed by statute; IV, iii, 34.

Alarum, a variant of *alarm.* This word is commonly employed in old plays to signify the noise and confusion attending a battle or other tumult. Stage direction; I, ii; compare *alarumed;* II, i, 53.

All, any; III, ii, 11; and see III, iv, 92.

All-hailed, saluted, greeted; I, v, 7.

All-thing, altogether; III, i, 13.

Alter favor, to change countenance; I, v, 73.

A-making, *a* is an abbreviation for *in* or *on,* in the making; III, iv, 34.

Angel, evil genius; V, viii, 14.

Angerly, angrily; III, v, 1.

Anon, at once, presently; sometimes equivalent to the modern "coming." Used by servants; I, i, 9; II, iii, 22; III, iv, 11.

An't, if it. *An* is a contraction of *and* meaning *if;* III, vi, 19.

Antic, antique, old-fashioned; IV, i, 130.

Anticipat'st, prevent'st by taking away the opportunity; IV, i, 144.

Apace, rapidly, in a hurry; III, iii, 6.

Apart, severally, each alone; III, i, 138.

Apply, be directed to; III, ii, 30.

Approve, to prove, or show; I, vi, 4.

Arbitrate, determine, decide; V, iv, 20.

Argument, theme, subject of discourse; II, iii, 126.

Armed, covered as with armor, as the rhinoceros; III, iv, 101.

Aroint, a word of unknown origin meaning avaunt, begone; I, iii, 6. It appears to have been used in the old miracle plays of the middle ages. Shakespeare uses the word again in *King Lear;* III, iv, 127.

Art, professional skill; I, ii, 8.

Artificial, concocted by magic, as *artificial sprites;* III, v, 27.

Assay, attempt, effort; IV, iii, 143.

Attend, to wait on; III, i, 45.

Audit, a final account; I, vi, 27.

Augures, divinations; III, iv, 124.

Authorized, narrated on the authority of; III, iv, 66.

Avaunt, begone! away! III, iv, 94.

Avouch, sanction, acknowledge and justify; III, i, 120.

Baby, a doll; III, iv, 106.

Badged, marked as with a distinctive symbol; II, iii, 107.

Baited, harassed; V, viii, 29.

Bane, ruin, destruction; V, iii, 59.

Barefaced, open, unconcealed; III, i, 119.

Battle, division of an army in order of battle; V, vi, 4.

Be-all, that which is everything in itself; I, vii, 5.

Bellman, town-crier, among whose duties was the announcement of the time set for the execution of condemned persons; II, ii, 4.

Bellona, the goddess of war; I, v, 54.

Bend up, bend the bow to string it for use; I, vii, 79.

Bestowed, hidden away, taken refuge; III, i, 30.

Birnam, a hill near Dunsinane; IV, i, 93 and elsewhere.

Birthdom, birthright; IV, iii, 4.

Bladed, in the blade, as corn

(or wheat) before the ear has appeared; IV, i, 55.

Blaspheme, to slander; IV, iii, 108.

Blind-worm, slow-worm, a small reptile formerly regarded as venomous; IV, i, 16.

Blood-boltered, having the hair clotted with blood; IV, i, 123.

Bodements, forebodings, prophecies; IV, i, 96.

Borne, carried on, conducted; III, vi, 3; *borne in hand,* deluded by encouraging hope and holding out fair prospects without intention of fulfilment; III, i, 81.

Bosom, adj. inward, secret, dearest, closest, as *bosom interest,* close interest; I, ii, 64.

Bought, won, acquired; I, vii, 32.

Brewed, to be in state of ferment, as tears ready to be shed; II, iii, 130.

Brinded, dark brown streaked with black, a variant of *brindled;* IV, i, 1.

Broad words, plain speaking; III, vi, 21.

Bruited, noised abroad; V, vii, 22.

Casing, surrounding, encircling; III, iv, 23.

Cast, inspect, analyze; V, iii, 50.

Cause, subject of debate; III, i, 34.

Censures, opinions, judgments, estimates; V, iv, 14.

Chamberlain, an upper servant at an inn or elsewhere; I, vii, 63.

Champion, to fight in single combat; III, i, 71.

Chaps, jaws; I, ii, 22.

Charge, commission, trust; IV, iii, 20.

Chaudron, entrails; IV, i, 33.

Choppy, full of chops or clefts, perhaps here skinny, the clefts of the bones showing under the skin; I, iii, 44.

Choughs, formerly applied to all chattering species of birds, especially the jackdaw; III, iv, 124.

Chuck, a familiar term of endearment; III, ii, 44.

Clamor, wailing; I, vii, 78.

Clear, with an untroubled countenance; I, v, 72; free from fault, irreproachable, spotless; I, vii, 18; II, i, 28. Compare *clearness,* III, i, 133.

Clept, called; III, i, 94.

Cling, wither, shrivel; V, v, 40.

Clog, encumber, embarrass; III, vi, 43.

Close, heal, as a wound closes up; III, ii, 14.
Close, secret, underhand; III, v, 7.
Cloudy, foreboding, ominous; III, vi, 41.
Coign, a corner, nook; I, vi, 7.
Colme-kill, Icolmkill. See note on II, iv, 33.
Combustion, social confusion, tumult; II, iii, 62.
Commission, those in, those commissioned or deputed; I, iv, 2.
Composition, agreement, settlement; I, ii, 59.
Compt, account; I, vi, 26.
Compunctuous, remorseful, touching the conscience; I, v, 46.
Confineless, boundless; IV, iii, 55.
Confronted, opposed, stood up against; I, ii, 55.
Confusion, destruction; II, iii, 70.
Consent, my consent, agreement with me; II, i, 25.
Consequences, mortal consequences, what happens to mortals; V, iii, 5.
Consort, associate with, have to do with intimately as one of a party or conspiracy; II, iii, 141.
Constancy, firmness; has left you unattended, the firmness, that usually attended you, has deserted you; II, ii, 68.
Contend against, vie with; I, vi, 16.
Continent, withholding, restraining; IV, iii, 64.
Convert, turn; IV, iii, 229.
Convey, obtain in secrecy; IV, iii, 71.
Convince, overpower, subdue; I, vii, 64; IV, iii, 142.
Cooled, chilled; V, v, 10.
Copy, copyhold or deed of tenure held by copy of court-roll; III, ii, 38.
Corner, horn of the moon; III, v, 25.
Corporal, corporeal, belonging to the body, having a bodily shape; I, iii, 81; I, vii, 80.
Countenance, to see, to behold; II, iii, 85.
Crack, thunder, crack of doom, the judgment day; IV, i, 117.
Cribbed, confined as in a small bed; III, iv, 24.

Dainty, over particular, sensitive about; II, iii, 149.
Dear, grievous, severe, deeply felt; V, ii, 3.
Deftly, aptly, fitly; I, iv, 68.
Degrees, ranks, grades; III, iv, 1.
Demi-wolves, dogs half wolf, III, i, 94.

Denies, denies his person, refuses his presence; III, iv, 128.

Detraction, "mine own detraction," what I have spoken in detraction of my own character; IV, iii, 123.

Dispatch, conduct, management; I, v, 69.

Distance, alienation, separation; III, i, 116.

Distracted, confounded; II, iii, 110.

Doff, do off, be rid of; IV, iii, 188.

Doubt, mistrust, fear, dread; IV, ii, 66.

Dudgeon, the hilt of a dagger made of dudgeon wood; II, i, 46.

Dunnest, murkiest; I, v, 52.

Duties, acts of homage or reverence; I, iv, 24; III, iv, 92.

Earnest, a pledge given on the conclusion of a bargain, to hold the parties to it; I, iii, 103, 132.

Ecstasy, "alienation of mind caused by joy or sorrow, madness, violent excitement or passion;" III, ii, 22; IV, iii, 170.

Effects, acts; V, i, 11.

Embrace, meet, suffer; III, i, 137.

Eminence, high place, respect; III, ii, 31.

Enchanting, making effective and potent by means of witchcraft; IV, i, 43.

Enkindle, to enflame, stimulate; I, iii, 121.

Enow, used with plural nouns, as *enough* with singular; II, iii, 7; IV, ii, 57.

Equivocate to heaven, attain heaven by equivocation; II, iii, 12.

Estate, succession; I, iv, 37.

Eterne, eternal, everlasting; III, ii, 38.

Evil, the King's-evil; *i.e.*, scrofula; IV, iii, 146.

Exasperate, exasperated, provoked; III, vi, 38.

Expectation, "within the note of expectation," in the list of guests invited and expected to supper; III, iii, 10.

Expedition, haste, despatch; II, iii, 116.

Extend, increase, prolong; III, iv, 57.

Fact, deed, action; III, vi, 10.

Faculties, powers, prerogatives of office; I, vii, 17.

Fantastical, imaginary, unreal, unbelievable; I, iii, 53, 139.

Farrow, a litter of pigs; IV, i, 65.

Favor, good will, countenance; I, iii, 149. Com-

pare, to alter favor, to change countenance; I, v, 72.

Fear, to be in fear for, or in mistrust of; I, v, 17.

Fee-grief, a particular sorrow; IV, iii, 197.

Fell, cruel, murderous; IV, ii, 71.

Fell, skin or hide of an animal, that part of the human head on which the hair grows; V, v, 11.

Feverous, fevered as with ague; II, iii, 65.

File, list, catalogue; V, ii, 8.

Filed, defiled, polluted; III, i, 65.

First, "at first and last," from the beginning to the end; III, iv, 1.

Firstlings, earliest offspring; IV, i, 147.

Fits, "fits o' the season," the disorders or convulsions, as in intermittent fever; IV, ii, 17.

Flaws, gusts of wind, here used for bursts of passion; III, iv, 63.

Flighty, fleeting, hastily passing; IV, i, 145.

Flout, defy, mock; I, ii, 49.

Foisons, plenty, abundance of crops; IV, iii, 88.

Follows, waits upon, as a servant; I, vi, 11.

For, because of, on account of; III, i, 121; as to, in respect of; IV, ii, 15.

Forbid, accursed; I, iii, 21.

Forced, reinforced, strengthened; V, v, 5.

Forge, frame; IV, iii, 82.

For that, because; IV, iii, 185.

Frame of things, world or universe; III, ii, 16.

Franchised, freed from stain of treason; II, i, 28.

Free, "free honors," those granted by one who is not a usurper; III, vi, 36.

French hose. See note on II, iii, 16.

Friend, to befriend, to assist; IV, iii, 10.

From the bill, apart from what finds place in the bill; III, i, 100.

Fulness, plenty; I, iv, 34.

Fume, a delusion; I, vii, 66.

Function, powers of action, physical or mental; I, iii, 140.

Gallowglass, a heavy armed Irish foot-soldier, originally a foreign soldier. It is said that gallowglasses used to "fight with most keen hatchets" or battle-axes; I, ii, 13.

Gentle senses, senses rendered gentle or calm by the pleasant air; I, vi, 3.

Germins, sprouting seeds; IV, i, 59.

Gild, figuratively, smear with blood, to make red; II, ii, 56.

Gin, a snare or trap for birds; IV, ii, 35.

God 'ild us, God yield us, or reward us; I, vi, 13.

Golgotha, "the place of a skull"; I, ii, 40.

Good, valiant, courageous; IV, iii, 13.

Goose, tailor's iron; II, iii, 17.

Gorgon, a fabled monster or phantom in Hades, the head of which was placed by Minerva on her shield as a terror to her enemies; II, iii, 77.

Gospelled, filled with the spirit of the Gospel; III, i, 87.

Go to, equal to the modern "come now"; V, i, 51.

Gouts, drops (from the Fr. *goutte*), especially of blood; II, i, 46.

Graced, gracious, dignified; III, iv, 41.

Graymalkin, gray and Malkin, that is, little Mary, or complete, little gray Mary, a common name for a cat; I, i, 9.

Grooms, royal servants, attendants; perhaps called grooms in the sense of menials, by Lady Macbeth, from the ease with which they fell victims to her drugged posset and failed in their trust to protect their King; II, ii, 6.

Gulf, gullet; IV, i, 23.

Harbinger, an officer of the royal household, whose duty it was to ride in advance to procure lodgings and victuals for the King and his attendants; I, iv, 45; V, vi, 10.

Harms, wrongs, injuries done another, as distinguished from those suffered; IV, iii, 54.

Harness, armor; V, v, 52.

Harped, struck the key-note of my fear; IV, i, 74.

Harpier, the name of some demon in witch-ritual; IV, i, 3. Perhaps suggested by the classical word Harpy.

Having, possession, property, estate; I, iii, 56.

Hecate, a goddess identified with the under-world, who presided over meetings devoted to witchcraft and sorcery. She was often confused with Diana; II, i, 52. Hecate is a word of two syllables in Shakespeare, except once.

Hedgepig, hedgehog or urchin, in popular super-

stition connected with the fairies and supposed to be mischievous; IV, i, 2.

Hermit, a beadsman, one who prays for another as the recipient of bounty from him; I, vi, 20.

His, its. *Its* was rarely used in Shakespeare's time. *His* still represented the genitive of *it* as well as of *he;* IV, iii, 80, and elsewhere.

Holp, helped; I, vi, 23.

Home, out-and-out, thoroughly; I, iii, 120.

Hoodwink, to blindfold as a hawk, to deceive; IV, iii, 72.

Horrid, bristling, causing to bristle; I, iii, 135.

Housekeeper. In Topsell's *History of Beasts*, 1658, the *housekeeper* is enumerated among the different kinds of dogs; III, i, 97.

Howlet, an owl; IV, i, 17.

Hurlyburly, uproar, tumult, confusion, an onomatopoetic word, formerly more dignified than now; I, i, 3.

Husbandry, thrift; II, i, 4.

Hyrcan, belonging to Hyrcania, a province of Asia Minor; III, iv, 101.

Ignorant, unknowing of the future; I, v, 58.

Illness, evil nature, bad moral quality; I, v, 21.

Images, appearances, semblances; I, iii, 97.

Impress, to command, as a soldier is impressed into service; IV, i, 95.

Incarnadine, to dye of a red color; II, ii, 62.

Informs, gives shape to; II, i, 48.

Inhabit, to manifest or show; III, iv, 105.

Initiate fear, "the fear of one who is an initiate or novice in guilt;" III, iv, 143.

Insane root, root that causes insanity; I, iii, 84.

Intemperance, want of moderation in anything; IV, iii, 66.

Intrenchant, incapable of being cut, invulnerable; V, viii, 9.

Invest, to put in possession of a dignity; II, iv, 32.

Jealousies, suspicions; IV, iii, 29.

Jocund, gay, joyous; III, ii, 40.

Jointly, both, together; III, i, 35.

Jump, metaphorical for hazard, risk; I, vii, 7.

Jutty, projecting point; I, vi, 6.

Kern, a light-armed Irish foot-soldier. His weapons were a sword, a target of wood, or a bow and sheaf of arrows; I, ii, 13; V, vii, 17.

Key, "under his key," locked up, in prison; III, vi, 18.

Kindness, naturalness; I, v, 18. See note.

Knowings, pieces of knowledge; II, iv, 4.

Laced, embroidered, metaphorically used of the blood discoloring the skin of Duncan; II, iii, 117.

Lamentings, lamentations; II, iii, 61.

Lapped in proof, covered, or protected by armor; I, ii, 54.

Largess, gift, bounty; II,i, 14.

Latch, seize, catch; IV, iii, 195.

Lated, belated; III, iii, 6.

Lave, wash clean; III, ii, 33.

Lavish, licentious, unrestrained; I, ii, 57.

Like, likely, probable; II, iv, 27.

Lily-livered, cowardly; V, iii, 15. The Elizabethans regarded the liver, as did the ancients, as the seat of the passions. Hence to be "white livered" or bloodless was to want spirit.

Limbeck, an alembic, or cap of a still; I, vii, 67.

Lime, birdlime; IV, ii. 34.

Limited, specially appointed; II, iii, 57.

Line, to fortify, to strengthen; I, iii, 112.

List, often *lists*, a space marked off for a tilting match or tournament; III, i, 71.

Lodged, flattened out, battered down; IV, i, 55.

Loon, a rogue or worthless fellow; V, iii, 95.

Luxurious, lascivious, unchaste; III, iv, 58.

Maggot-pie, magpie; III, iv, 124.

Manly, boldly, courageously; IV, iii, 235.

Market, sale in a public place; IV, ii, 40.

Marry, Mary, equal to *indeed, truly;* III, vi, 4.

Martlet, swift or house martin; I, vi, 4.

Masonry, here nest-building; see note, I, vi, 5.

Mated, astonished, bewildered; V, i, 86.

Maw, stomach; III, iv, 73.

Means, cause; IV, iii, 163.

Medicine, physician; V, ii, 27.

Memorize, render memorable, make famous; I, ii, 40.

Mere, complete, absolute, *mere own,* wholly yours; IV, iii, 89.

Mettle, character, temper; I, vii, 73.

Metaphysical, supernatural, magical; I, v, 30.

Minions, darlings, favorites; I, ii, 19; II, iv, 15.

Minutely, occurring every minute; V, ii, 18.

Mockery, mimicry, hallucination; III, iv, 107.

Modern, trite, worn out, common, ordinary, slight; IV, iii, 170.

Moe, more; V, iii, 35.

More-having, increase in wealth; IV, iii, 81.

Mortal, deadly, murderous, affecting or producing death; I, v, 42; III, iv, 81; IV, iii, 3. Also in the more usual sense, human, belonging to mankind; V, iii, 5.

Mortality, the life of man; II, iii, 97.

Mortified, dead; V, ii, 5.

Muse, to be amazed; III, iv, 85.

Napkins, handkerchiefs; II, iii, 7.

Natural, having natural feeling; IV, ii, 9.

Near'st of life, very existence; III, i, 118.

Nice, fanciful; IV, iii. 174.

Nightgown, dressing-gown; II, ii, 70; V, i, 5, 65.

Note, import, significance; III, ii, 44.

Notion, mind, understanding; III, i, 83.

Obedience, reverence, respect; V, iii, 25.

Oblivious, causing forgetfulness; V, iii, 43.

Obscure bird, night bird, the owl that loves darkness; II, iii, 64.

Offices, officers, servants; II, i, 14; also in the sense of duty, thing to do; III, iii, 3.

Old, enough of, plenty of; II, iii, 3.

On, often used where we should employ *of*; I, iii, 84; III, i, 114; V, i, 68.

Opened, disclosed, made known; IV, iii, 52.

Or ere, before; IV, iii, 73.

Other, adverbially for otherwise; I, vii, 77.

Ourselves, each other; III, iv, 32.

Out, up in arms, in the field; IV, iii, 183.

Outrun, outran; II, iii, 117.

Overcome, to pass over like a cloud; III, iv, 111.

Over-red, spread over with red; V, iii, 14.

Owe, commonly equal to *own* in Shakespeare, to possess; I, iii, 76; I, iv, 10; III, iv, 113.

Paddock, a toad or frog. Here probably the former; I, i, 9.

Pall, wrap as in a pall, noun used as a verb; I, v, 52.

Palter, equivocate, shuffle in word or deed; V, viii, 20.

Passion, excitement, agitation; III, iv, 57.

Patch, fool, clown, dolt; V, iii, 15.

Peak, to pine or droop in spirits; I, iii, 23.

Peal, appeal, call, summons; III, ii, 43.

Pent-house, an out-house, corrupted from the French *appentis*, an appendage to a house. *Pent-house lid*, the eye-lid; I, iii, 20.

Perfect, to be, to know perfectly or thoroughly; IV, ii, 65.

Pestered, embarrassed, hampered; V, ii, 22.

Place, a term in falconry denoting the greatest height which the falcon reaches in its flight; II, iv, 12.

Point, to be at a point, to be resolved, prepared; IV, iii, 134.

Poor, feeble, impotent; III, ii, 14.

Poorly, dejectedly; II, ii, 72.

Portable, endurable, bearable; IV, iii, 89.

Possess, inform; IV, iii, 202.

Possets. A posset is "hot milk poured on ale or sack, having sugar, grated biscuit, and eggs with other ingredients, boiled in it;" II, ii, 7.

Posters, couriers, those who post, swift travelers; I, iii, 33.

Predominance, an astrological term signifying the superior influence of one planet over another, here used of the night's rule over day; II, iv, 8.

Present, immediate; I, ii, 64.

Presently, instantly, immediately; IV, iii, 145.

Pretend, to intend, to design; II, iv, 24.

Probation, trial, test, proof; III, i, 80.

Procreant, for the bringing forth of young; I, vi, 8.

Profound, deep and hence ready to fall; III, v, 24.

Proof, armor the impenetrability of which has been tested; I, ii, 54.

Proper, handsome, of good appearance; III, iv, 60.

Prosperous, followed by a fortunate issue; III, i, 22.

Protest, proclaim; V, ii, 11; declare; III, iv, 105.

Purveyor, one who goes before to provide food for the King; I, vi, 22.

Push, assault, attack; III, iv, 82.

Put on, incite, encourage; IV, iii, 239.

Quarry, pile of the slaughtered; hunted game; IV, iii, 206.

Quell, murder, same word as kill; I, vii, 72.

Rapt, enraptured, transported with feeling; I, iii, 57, 142; I, v, 6.

Ravelled, tangled like a skein of wool; II, ii, 37.

Ravin up, to devour voraciously; II, iv, 28; *ravined* "ravenous" or "glutted with prey;" IV, i, 24.

Rawness, haste, unpreparedness; IV, iii, 26.

Raze, blot out, destroy; V, iii, 42.

Receipt, receptacle; I, vii, 66.

Received, accepted as true, understand, believe; I, vii, 74.

Recoil, yield, give way like an overcharged gun; IV, iii, 19.

Regard, care, interest; III, ii, 12.

Relation, connection of cause and effect; IV, iii, 173; IV, iv, 124.

Relish, savor, trace of; IV, iii, 95.

Remembrancer, one who reminds another; III, iv, 37.

Remorse, relenting, *i. e.*, repentance not only for the deed but also for the thought of it; I, v, 45.

Require, ask, request; III, iv, 6.

Ronyon, a scabby or mangy person; I, iii, 6.

Rooky, inhabited by rooks, sometimes explained as meaning dark, gloomy, as covered with smoke; III, ii, 51.

Rubs, inequalities in the ground that hinder or deflect the motion of a bowl (in a game of bowls); hindrances, obstructions; III, i, 134.

Rump-fed, variously explained as fed on the best joints and hence pampered; or fed on the leavings and discarded scraps of meat; I, iii, 6.

Sag, to fail or give way from weakness; V, iii, 10.

Scotched, slashed, cut as with a whip. The folio reads *scorched*, which means to score or bruise, as the bark of a tree, and yields much the same meaning; III, ii, 13.

Season, seasoning, that which gives flavor or zest to; III, iv, 141.

Saucy, pungent, pert, insolent; III, iv, 25; III, v, 3.

Savage, uncivil; IV, ii, 70.

Scarf up, blindfold; III, ii, 47.

Seat, situation, site; I, vi, 1.

Seated, firmly placed, fixed; I, iii, 136.

Second cock, time of the crowing of the cock for the second time, about three o'clock in the morning; II, iii, 26.

Security, carelessness, freedom from fear; III, v, 32.

Seeling, a term in falconry. Hawks were tamed by seeling or drawing together with a fine thread their eyelids. Night here figuratively seels the eyes of men; III, ii, 46.

Self, own, here used as an adjective; V, viii, 70.

Self-abuse, self-delusion; III, iv, 142.

Self-comparisons, confronted him with, "with as good valor and arms as he brought," "met him his complete match"; I, ii, 55.

Senna, a plant used as a drug or cathartic; V, iii, 55.

Sennet, a set of notes on a trumpet given as a signal; III, i, stage direction.

Sensible, capable of perception by the senses; II, i, 36.

Sere, dry, withered; V, iii, 23.

Sergeant, derived from the French *sergent*, Latin, *serviens*. Originally a common foot-soldier, here probably a *sergeant-at-arms*, as in Holinshed, a petty officer charged with bringing up offenders to answer charges made against them. The word scans as a trisyllable; I, ii, 3.

Set forth, showed, displayed; I, iv, 6.

Se'nnights, seven nights, a week; I, iii, 22.

Sewer, (Fr. *essayeur*, taster), a chief servant whose duty it was to command those who waited at the royal table, a cupbearer from his pouring out the King's wine. This was not a menial office. The poet, Carew, was sewer to King Charles; I, vii, stage direction.

Shag-eared, with hair shaggy and matted about the ears; IV, ii, 82.

Shard-borne, borne along by its shards or scaly wings; III, ii, 42.

Shift, escape stealthily; II, iii, 150.

Shipman's card, "the circular card marked with the

points of the compass for the steersman's use"; I, iii, 17.

Shoughs, shaggy-haired dogs; III, i, 94.

Show, seem, appear; I, iii, 54.

Sightless, invisible; I, v, 50; I, vii, 23.

Single state of man, equivalent to the kingdom of one's self; I, iii, 140.

Skirr, scour; V, iii, 35.

Slab, thick, slimy; IV, i, 23.

Sleave (silk), soft floss silk, used for weaving; II, ii, 37.

Sleights, artifices, wiles; III, v, 26.

Slivered, cut off, torn off; IV, i, 28.

Slope, to slip; IV, i, 57.

Sole, very, mere; IV, iii, 12.

Solemn, official, formal; III, i, 14.

Soliciting, incitement, temptation; I, iii, 130.

Something, somewhat; III, i, 132.

Sooth, truth; V, v, 40.

Sore, grievous, painful; II, iv, 3.

Sorriest, most sorrowful; III, ii, 9.

Speak, proclaim, announce; IV, iii, 159.

Speculation, the intelligence of which the eye is the medium, perceived in the eye of a living man, but not in that of the dead; III, iv, 95.

Speed, "had the speed of him," outran, outstripped him; I, v, 36.

Staff, spear; V, iii, 48.

Stamp, coin; IV, iii, 153.

State, chair of state; III, iv, 5; also position, estate; IV, ii, 65.

Stay, wait for, expect; IV, iii, 142.

Still, ever, always; II, ii, 41, and often elsewhere.

Strange, unfamiliar, not hitherto worn, newly put on; I, iii, 145.

Strangely visited, suffering from unusual diseases; IV, iii, 150.

Stuffed, overcharged, burdened; V, iii, 44.

Substances, forms, shapes; I, v, 50.

Success, event, outcome; I, vii, 4.

Sudden, violent, passionate; IV, iii, 59.

Suggestion, temptation; I, iii, 134.

Summer-seeming, summer-resembling; IV, iii, 86.

Surcease, cessation; I, vii, 4.

Sweltered, sweated, exuded; IV, i, 8.

Taint, to be touched, infected with; V, iii, 3.

Thane, Anglo Saxon *thegen*,

a servant, later a king's servant or nobleman inferior in rank only to an earl or ealdorman; I, ii, 45.

Therewithal, therewith; III, i, 34.

Thirst, pledge, drink the health of; III, iv, 91.

Timely, in time, betimes; II, iii, 51; also as an adjective, opportune, welcome; III, iii, 7.

Titles, possessions; IV, ii, 7.

Top, excel, overtop; IV, iii, 57.

Touch, feeling; IV, ii, 9.

Tow'ring, soaring spirally to a station high in the air; II, iv, 12.

Trammel up, tie up in a net, also explained as shackle as a horse; I, vii, 3.

Trains, lures, artifices of circumvention, devices; IV, iii, 118.

Travailing, laboring, struggling through difficulties; II, iv, 7.

Treatise, story, tale; V, v, 12.

Trifled, made a trifle of; II, iv, 4.

Tyrant, usurper; III, vi, 22.

Tyranny, IV, iii, 67.

Undeeded, not marked by any feat of arms, not in action; V, vii, 20.

Unrough, beardless, smooth-faced; V, ii, 10.

Uproar, to break by clamor of war; IV, iii, 99.

Using, harboring, entertaining familiarly; III, ii, 10.

Utterance, uttermost; III, i, 72.

Vantage, advantage, opportunity, superiority; I, ii, 31; I, iii, 113.

Vizard, a variant of *visor,* a mask; III, ii, 34.

Wassail, the drinking of healths, revelry, from the Anglo Saxon *waes hael,* "be of health"; I, vii, 64.

Watching, watchfulness; V, i, 11.

Water-rugs, shaggy water dogs or poodles; III, i, 94.

Weird, fatal; I, iii, 32, and elsewhere.

While, until; III, i, 44.

Whiles, a familiar Elizabethan variant of *whilst* and *while;* I, v, 6; III, ii, 53.

Worm, a small snake or adder; III, iv, 29.

Wrought, agitated, disturbed; I, iii, 149.

Yesty, foaming, frothing like yeast, a variant of *yeasty;* IV, i, 53.

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